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WINTER 2006

DISPLAY UNTIL DECEMBER 4, 2006



# BEGINNER RHYTHM GUITAR

FIGURE 1 open major chords

Fingerings for open major chords:

- E:** 231
- A:** 123 (111)
- D:** 132
- G:** 21 3 (32 4)
- C:** 32 1
- F:** 34211

TAB for open major chords:

Chord	T	A	B
E	0	0	0
A	0	2	0
D	2	3	0
G	3	0	0
C	0	1	0
F	1	2	3

## Strum Patterns

FIGURE 2

Strum Patterns:

- quarter notes:** G (repeat prev. chord). Count: "1 2 3 4". \* = downstroke, V = upstroke.
- eighth notes:** G. Count: "1 and 2 and 3 and 4 and".
- 16th notes:** G. Count: "1 ee and a 2 ee and a 3 ee and a 4 ee and a".

FIGURE 3 *a la* the Beatles/R B/early rock 'n' roll

FIGURE 3 *a la* the Beatles/R B/early rock 'n' roll. TAB and strum pattern. Chords: G, C, F, C. Count: "1 2 3 4".

FIGURE 4 roots/Sixties acoustic rock

FIGURE 4 roots/Sixties acoustic rock. TAB and strum pattern. Chords: E, A, D, A, E. Count: "1 2 3 4".

FIGURE 5 psychedelic/classic rock

FIGURE 5 psychedelic/classic rock. TAB and strum pattern. Chords: D, A, E. Count: "1 2 3 4".

w/palm muting

FIGURE 5 w/palm muting. TAB and strum pattern. Chords: D, A. Count: "1 2 3 4".



FIGURE 6 *a la* Traffic/Allman Bros./Led Zeppelin

♩ = 84

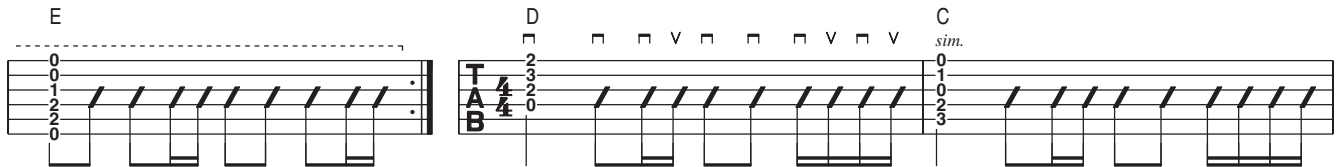


FIGURE 7 *a la* the Who, AC/DC, Judas Priest

♩ = 128

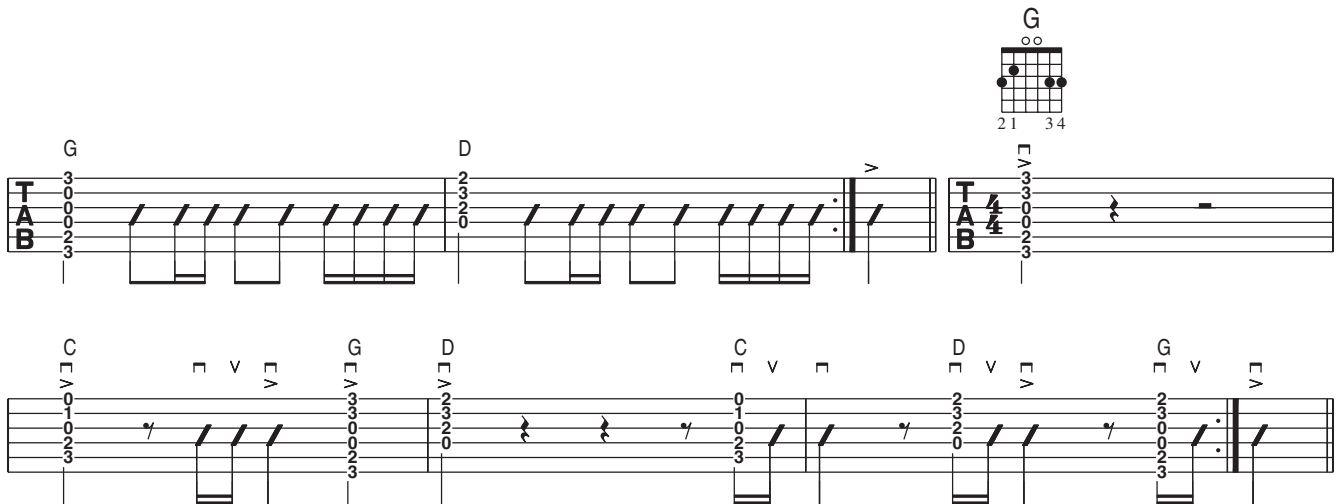


FIGURE 8 hard rock

♩ = 128



FIGURE 9 modern rock/pop w/sus2 chords

♩ = 88

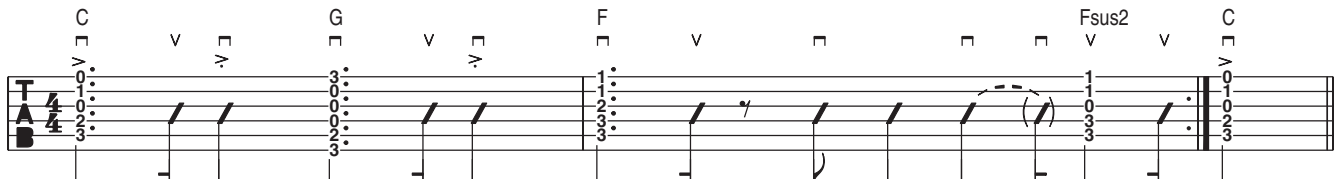
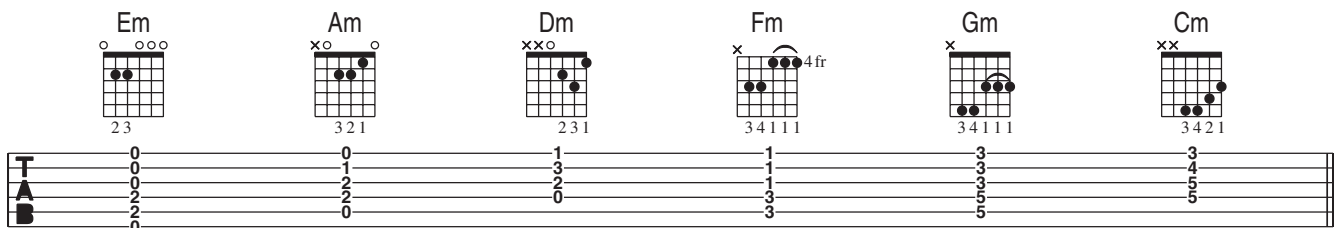


FIGURE 10 open minor chords





**FIGURE 11a** alternative rock (*a la* Smashing Pumpkins, U2, Nirvana)

♩ = 120

Em C G D Em

**FIGURE 11b**

[illegible]

**FIGURE 12** descending bass figures: classic rock (*a la* Led Zeppelin, the Beatles)/modern rock (*a la* Jet)

Musical notation for guitar showing chords Am, C/G, D/F#, F, G, and Am over a 4-measure sequence.

**FIGURE 13** *a la* the Cure/Counting Crows

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The tempo is marked as ♩ = 144. The key signature is C major, and the time signature is 4/4. The guitar part includes chords (C, Dm, Am, G, C) and a complex sequence of notes and rests, including a double bar line and a repeat sign. The bass part includes a sequence of notes and rests, including a double bar line and a repeat sign. The score is presented in a standard musical notation format with a treble clef for guitar and a bass clef for bass.

## Major Barre Chords

### FIGURE 14 sixth-string-root major barre chords

[illegible]

**FIGURE 15** *a la* the Kinks/Guns 'N' Roses/Van Halen

♩ = 116

A (w/dist.) > G (play 4 times) D C A G A

The musical score is written on a single staff with a treble clef and a 4/4 time signature. The tempo is marked as 116 bpm. The key signature has one sharp (F#). The score consists of seven measures, each representing a different chord: A, G, D, C, A, G, and A. Each measure contains fingerings for the right hand (indicated by numbers 1-4) and the left hand (indicated by numbers 1-5). The first measure (A) has a dynamic marking of '>' (accent). The second measure (G) has a dynamic marking of '>' and a note indicating it should be played 4 times. The third measure (D) has a dynamic marking of '>' and a note indicating it should be played 4 times. The fourth measure (C) has a dynamic marking of '>' and a note indicating it should be played 4 times. The fifth measure (A) has a dynamic marking of '>' and a note indicating it should be played 4 times. The sixth measure (G) has a dynamic marking of '>' and a note indicating it should be played 4 times. The seventh measure (A) has a dynamic marking of '>' and a note indicating it should be played 4 times.

**FIGURE 16 classic/modern punk**

♩ = 192

A D E A D A E A

(w/dist.)

P.M. -----

> > > (play 3 times) > > > > > > >

The musical score is written on a single staff. It begins with a treble clef, a 4/4 time signature, and a tempo marking of ♩ = 192. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. Above the staff, the chords A, D, E, A, D, A, E, and A are indicated. Below the staff, fingerings are written for each note. Dynamics include 'P.M.' (pizzicato) and 'dist.' (distortion). There are also accents (>) and a 'play 3 times' instruction. The score ends with a double bar line.



FIGURE 17 fifth-string-root major barre chord forms

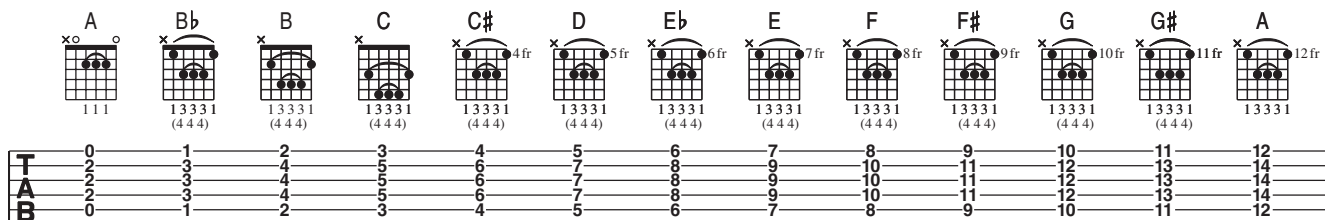


FIGURE 18a roots rock to metal

FIGURE 18b (same example w/distortion)

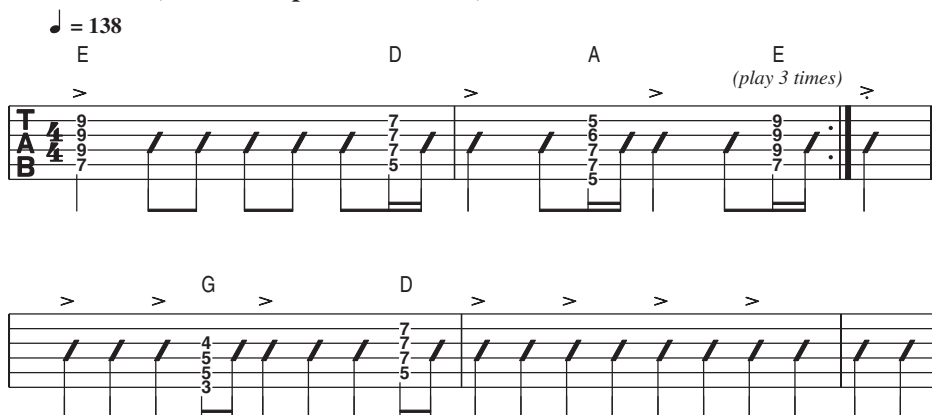
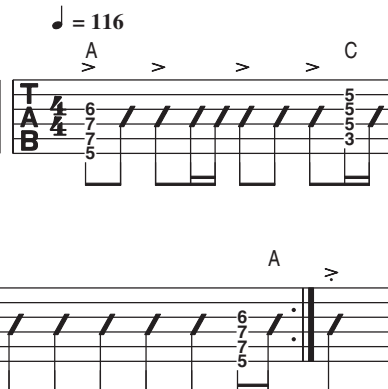


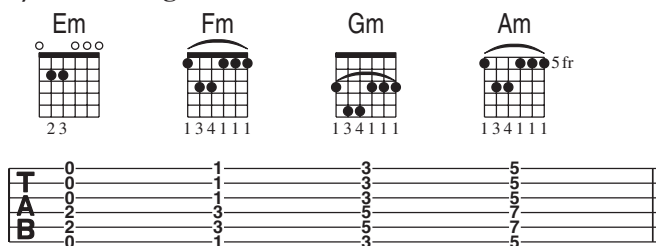
FIGURE 19 *a la* David Bowie/  
the Darkness



## Minor Barre Chords

FIGURE 20

a) sixth-string root



b) fifth-string root

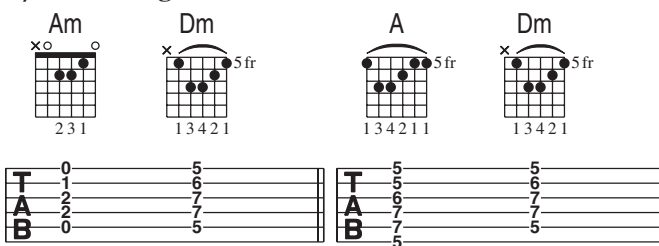


FIGURE 21 Seventies hard rock/Nineties alternative rock

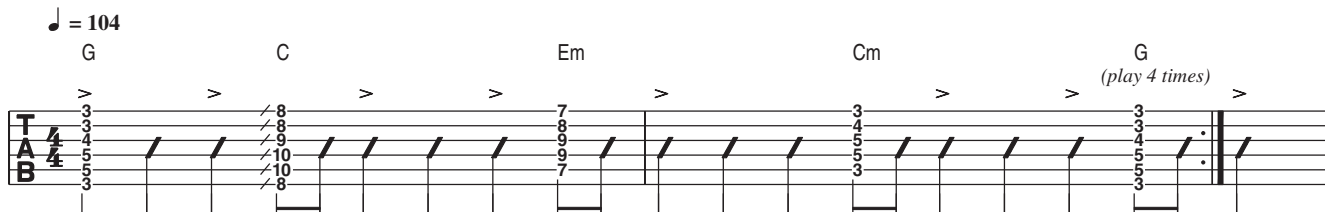
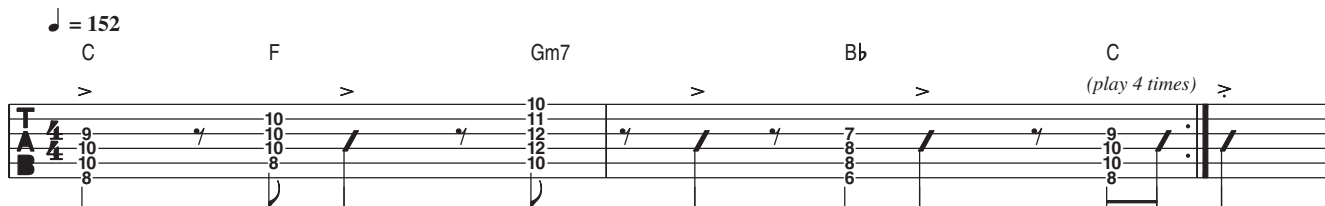


FIGURE 22 *a la* the Who/the Strokes





# Power Chords

**FIGURE 23** sixth-string-root  
two-note power chords

E major scale (E F# G# A B C# D#)

scale degree: 1 \*ma2 ma3 4 5 ma6 ma7 8 (octave)

root

T  
A  
B

0 2 4 0 2 4 1 2 0

\*ma = major

**FIGURE 24**

E5 F5 F#5 G5 G#5 A5 Bb5 B5 C5 C#5 D5 Eb5 E5

T  
A  
B

2 3 4 5 6 7 8 9 10 11 13 13 14

0 1 2 3 4 5 6 7 8 9 10 11 12

**FIGURE 25a** hard rock/thrash metal

♩ = 160

E5 F5 F#5 G E5 (play 4 times)

(w/heavy dist.) P.M.

T  
A  
B

2 0 3 4 5 2

**FIGURE 25b** previous example played with three-note power chords

♩ = 160

E5 F5 F#5 G5 E5 (play 4 times)

P.M.

T  
A  
B

2 2 0 3 3 4 4 5 3 2 2 0

**FIGURE 26** using vibrato with power chords

♩ = 116

A5 w/heavy distortion G5 F5 A5 (play 4 times)

T  
A  
B

7 7 5 5 3 3 1 7 7 5

**FIGURE 27** early Seventies British metal

♩ = 76

F#5 A5 B5 A5 B5 N.C. F#5

w/heavy distortion

T  
A  
B

4 4 2 7 7 5 7 7 5 9 9 7 4 4 2

**FIGURE 28** a la Pantera

♩ = 132

G5 A5 B5 G5 (A5) B5 G5 N.C.(E5)

(w/heavy dist.) P.M. ... P.M. ...

T  
A  
B

5 3 0 0 3 0 0 5 7 7 5 7 9 5 3 0 5 7 9 5 3 1/4 0



**FIGURE 29** A major scale  
(A B C# D E F# G#)

scale  
degree: 1    ma2 ma3 4    5    ma6 ma7 8  
               (root)                                  (octave)

## three-note power chords

*etc.*

♩ = 120

E5                      D5                      A5                      D5                      E5  
(play 4 times)

4/4

9 7 7 9

7 5 5 7

**FIGURE 32 E minor pentatonic scale (E G A B D)  
w/open strings**

1st octave 2nd octave

scale degree: 1  $b3$  4 5  $b7$  8  $b3$  4 5  $b7$  8  $b3$   
(root) (octave) (root)

**TAB**

0 2 0 2 0 2 0 3 0 3

**FIGURE 33 E minor pentatonic scale in three-note groups**

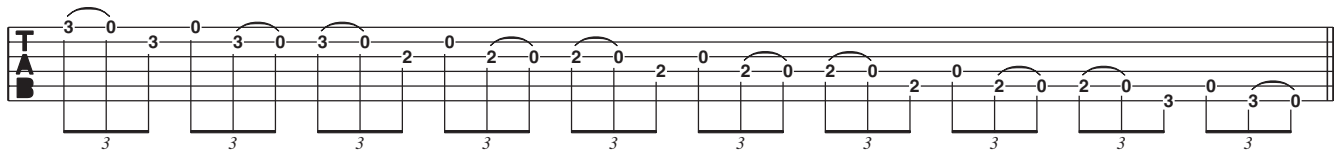
Musical score for measures 1-10. The score is written on a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody consists of eighth and quarter notes. The lyrics 'T' and 'B' are written below the staff, corresponding to the notes. The notes are: 3, 0, 3, 0, 3, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 3, 0.

**FIGURE 34** E minor pentatonic scale, ascending, w/hammer-ons

The TAB section of the musical score for "The Sound of Silence" is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation consists of a series of chords and single notes, primarily using the first four frets. The chords are indicated by numbers 0, 1, 2, and 3, representing frets. The notes are connected by horizontal lines, indicating they are played simultaneously. The sequence of chords and notes is as follows: 0-3-0, 0-0-2, 0-2-0, 2-0-2, 0-2-0, 0-0-2, 0-2-0, 0-0-3, 0-3-0, 3-0-3. The notation is written in a standard musical notation style, with a treble clef, a key signature of one flat, and a 4/4 time signature. The notes are connected by horizontal lines, indicating they are played simultaneously. The sequence of chords and notes is as follows: 0-3-0, 0-0-2, 0-2-0, 2-0-2, 0-2-0, 0-0-2, 0-2-0, 0-0-3, 0-3-0, 3-0-3.

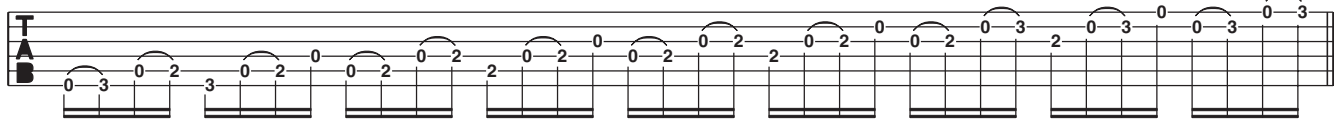


descending, w/pull-offs

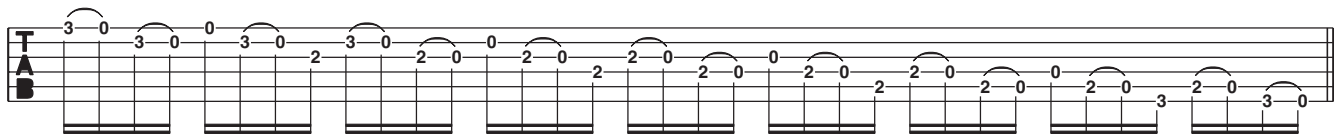


**FIGURE 35** E minor pentatonic scale in four-note groups

ascending, w/hammer-ons

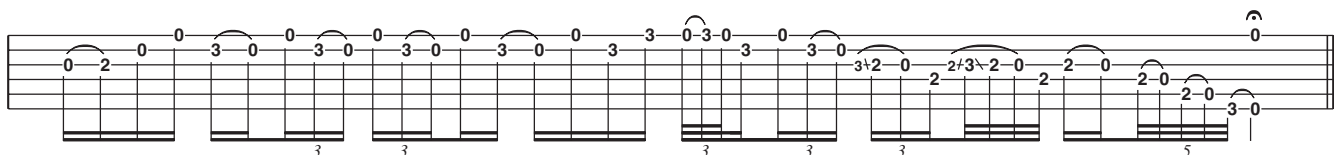
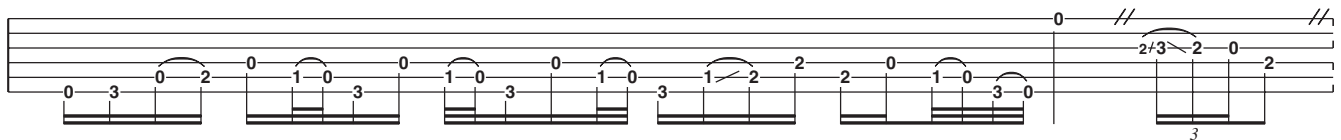
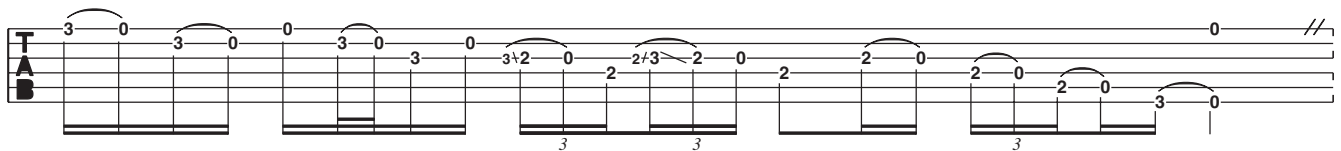


descending, w/pull-offs



**FIGURE 36** fast licks w/hammer-ons and pull-offs

Freely





**FIGURE 37** A minor pentatonic scale (A C D E G) w/fretted notes (the “box” position)

scale degree: 1 (root)     $\flat 3$     4    5     $\flat 7$     8 (octave)     $\flat 3$     4    5     $\flat 7$     8 (octave)     $\flat 3$

**FIGURE 38** A minor pentatonic scale in three-note groups ascending

descending

**FIGURE 39** A minor pentatonic scale in four-note groups ascending (play w/hammer-ons also)

descending (play w/pull-offs also)

## String Bending

**FIGURE 40** whole-step bends

typical A minor pentatonic licks w/string bending  
**FIGURE 41a**

**FIGURE 41b**



FIGURE 41c

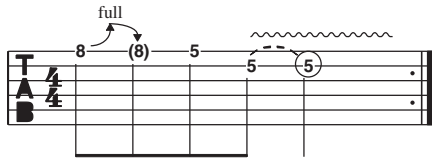


FIGURE 41d

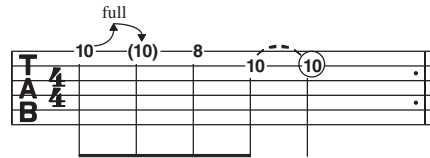
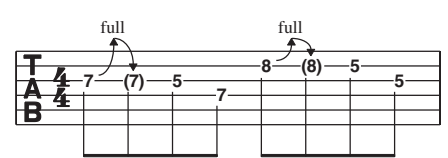
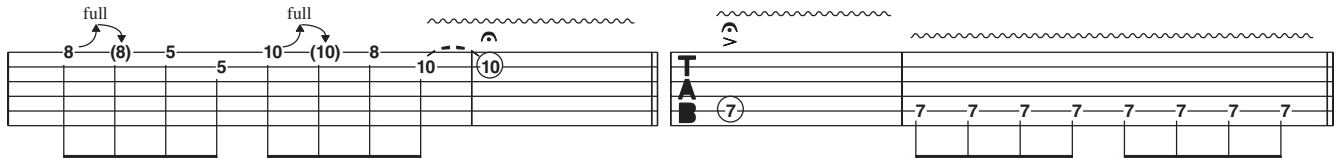


FIGURE 41e

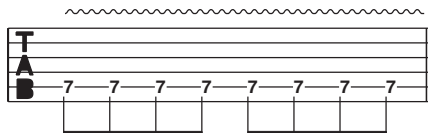


## Vibrato

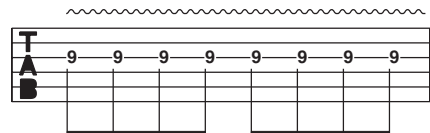
FIGURE 42 finger vibrato: shake string w/finger joint



wrist vibrato: shake string  
w/stiff wrist



finger vibrato



wrist vibrato

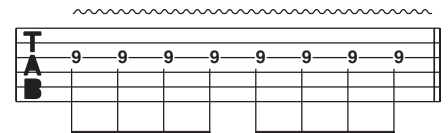
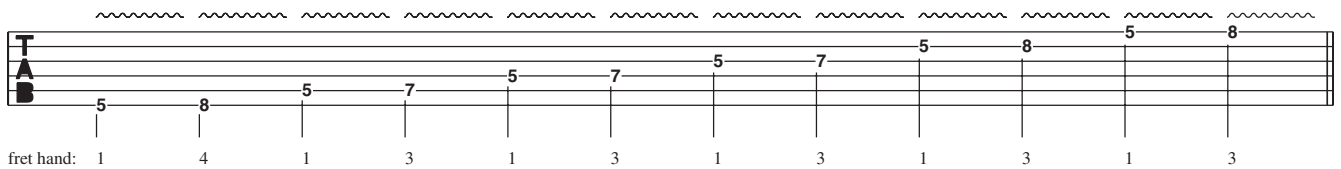
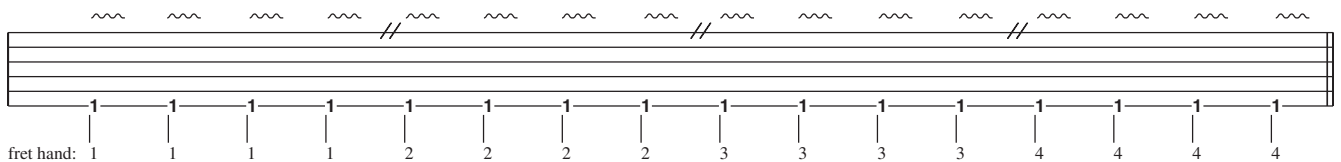


FIGURE 43 A minor pentatonic scale w/vibrato



fret hand: 1 4 1 3 1 3 1 3 1 3 1 3



fret hand: 1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4



# INTERMEDIATE RHYTHM GUITAR

FIGURE 1

## a) picking exercises

E minor pentatonic scale

downstrokes

P.M. throughout

□ □ □ □ □ □ □ □ □ □ □ □ □ □ *sim.*

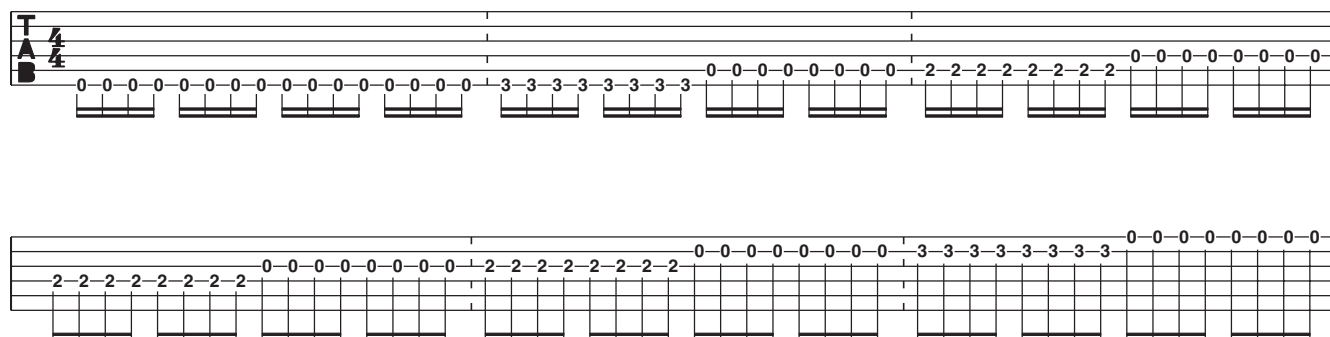


FIGURE 2 upstrokes

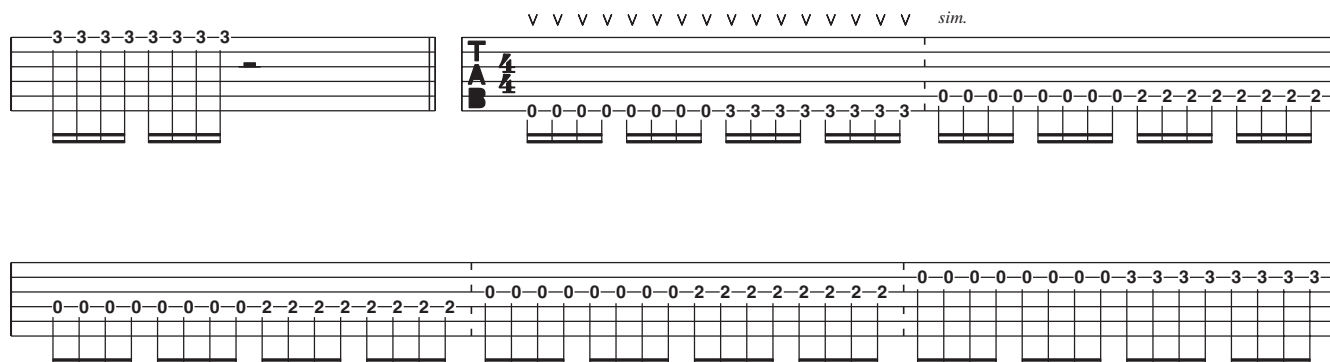


FIGURE 3a alternate (down-up) picking

eight picks per note

□ V □ V □ V □ V □ V □ V □ V □ V *sim.*

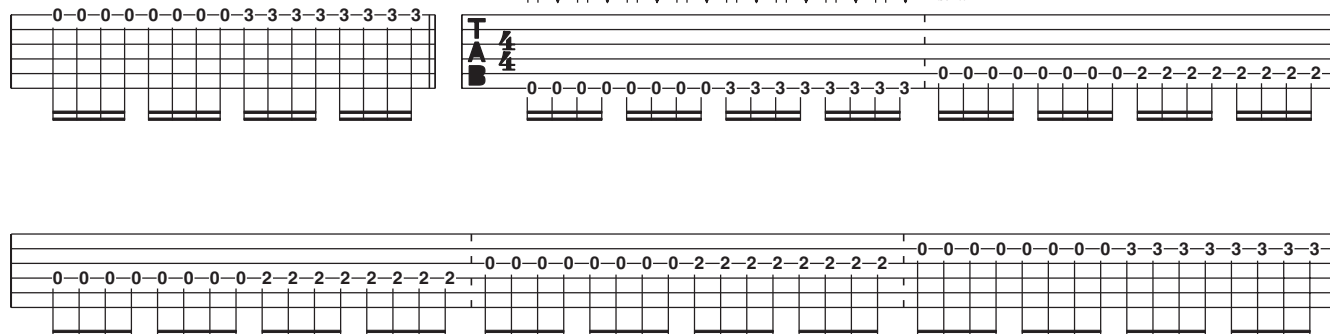


FIGURE 3b four picks per note (play backwards also)

□ V □ V □ V □ V □ V □ V □ V □ V *sim.*

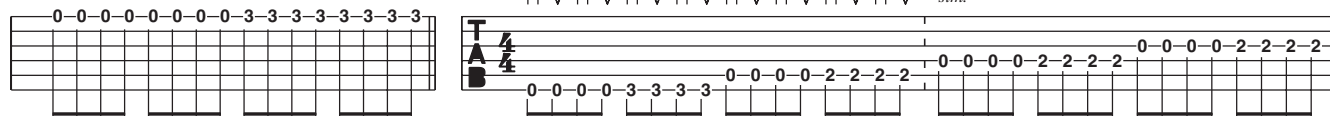




FIGURE 3c two picks per note (play backwards also)

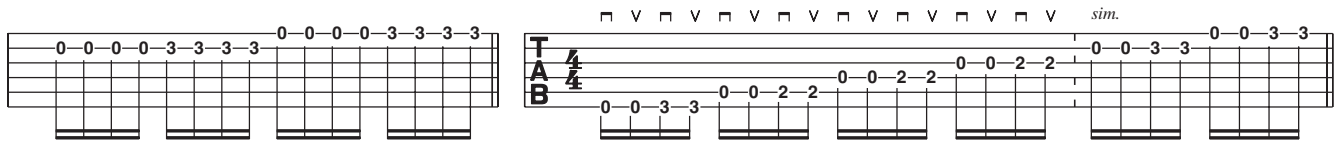


FIGURE 3d three picks per note

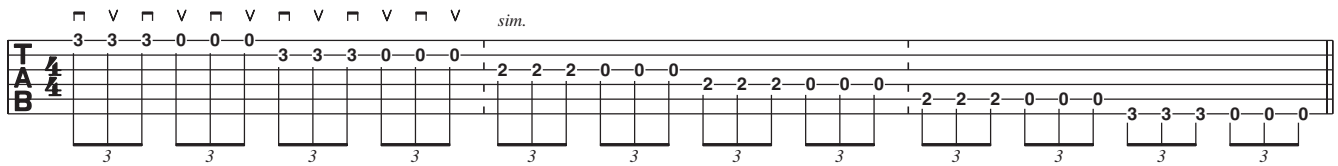
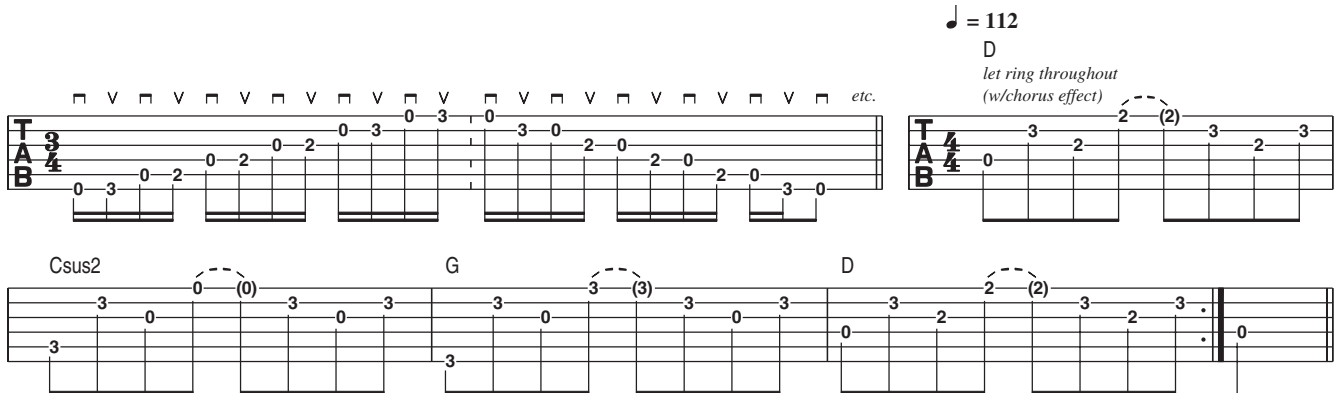


FIGURE 3e one pick per note



## Arpeggiated Picking

FIGURE 4 classic rock

♩ = 112

D

let ring throughout  
(w/chorus effect)

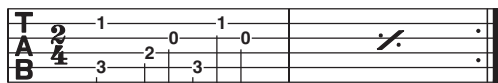


FIGURE 5 Travis picking

i = index finger m = middle finger  
a = ring finger t = thumb

C

fingerstyle



pick hand: m t i t m t  
t

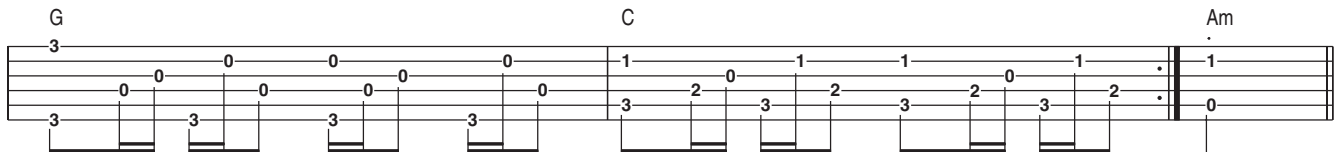


FIGURE 6 classic rock

♩ = 92

Am

fingerstyle

let ring throughout

Dm



## Combining Arpeggiated Picking and Strumming

FIGURE 7 Sixties classic rock

♩ = 72

D5

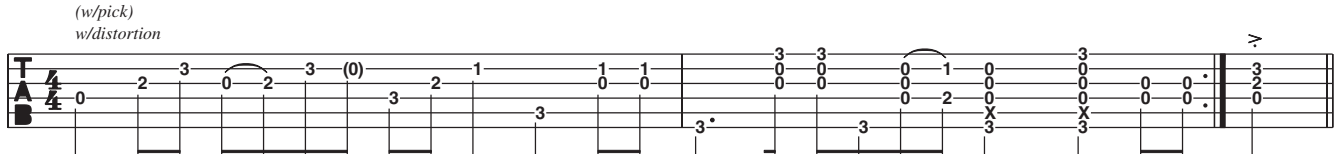
(w/pick)  
w/distortion

F

C

G

D5





**FIGURE 8 Eighties hard rock**

♩ = 88

G  
*let ring throughout*

Cadd9

G

F#9

Cadd9

G

## Dominant 7th Chords

**FIGURE 9a sixth-string root**

E7

E7

E7

TAB

0 0 0

1 3 2

2 2 2

0 0 0

**FIGURE 9b**

A7

A7

TAB

5 5

6 6

5 5

5 5

**FIGURE 10a fifth-string root**

A7

A7

A7

TAB

0 3

0 2

0 0

0 0

**FIGURE 10b**

D7

D7

TAB

5 8

7 7

5 5

5 5

**FIGURE 11a funky classic rock**

♩ = 92

C7  
*w/slight distortion*

F7

(play 4 times)

TAB

9 8

10 9

8 8

8 8

**FIGURE 11b**

♩ = 92

C7

TAB

9 8

10 9

8 8

8 8

## Minor 7th Chords

**FIGURE 12 sixth-string root**

Em7

Em7

Em7

Am7

Am7

TAB

0 0 0

0 0 0

2 2 2

0 0 0

**FIGURE 13 classic rock/Emo/metal**

♩ = 100

Em7  
*let ring*

D5

Csus2

Em7

TAB

0 0

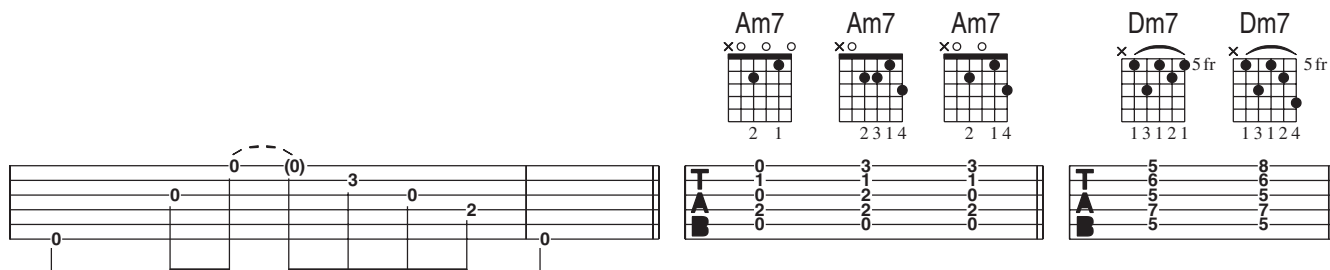
2 2

2 2

0 0

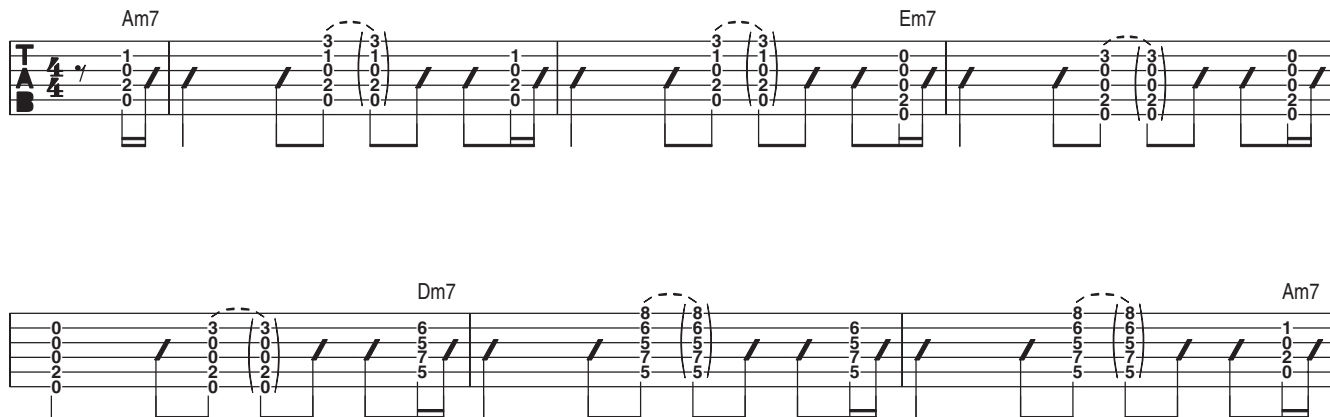


**FIGURE 14** fifth-string root

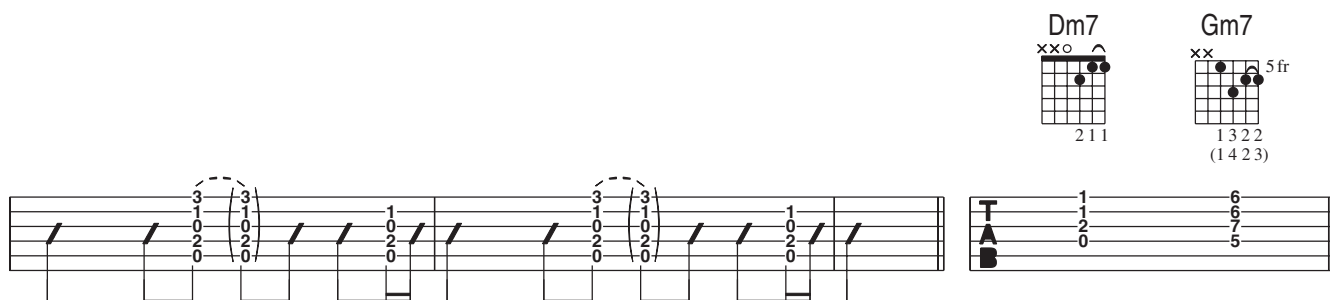


### FIGURE 15 combining sixth- and-fifth-string-root minor chords

**♩ = 108**

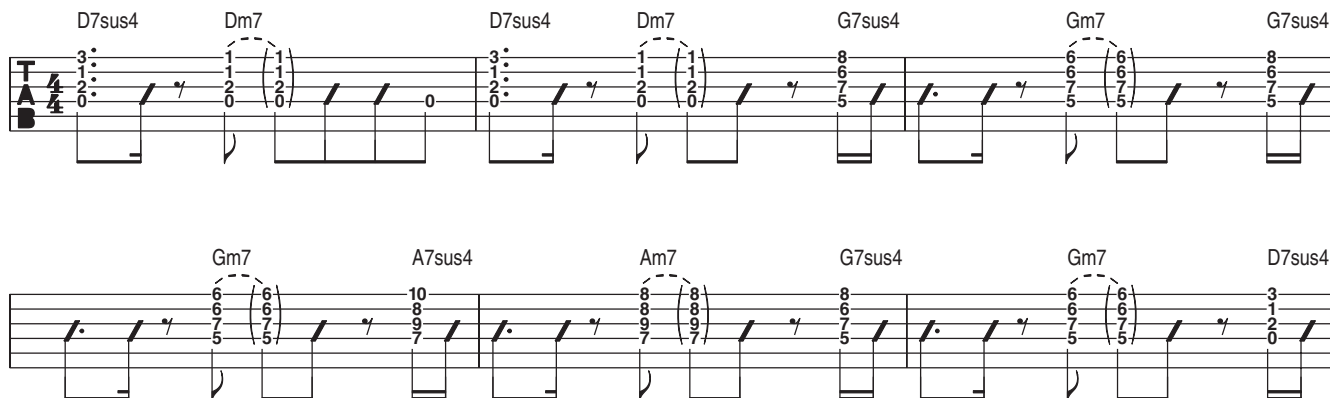


**FIGURE 16** fourth-string root



**FIGURE 17** Eighties alternative rock

**♩ = 108**







## Major 7th Chords

FIGURE 18

sixth-string  
root

fifth-string  
root

fourth-string  
root

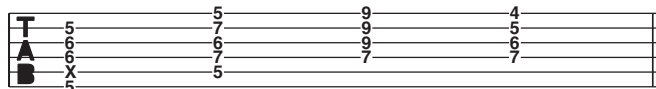
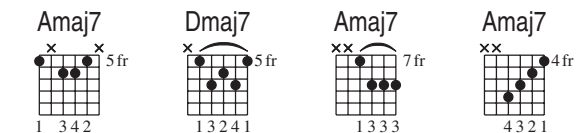


FIGURE 19 Emo/modern rock

♩ = 92  
Amaj7

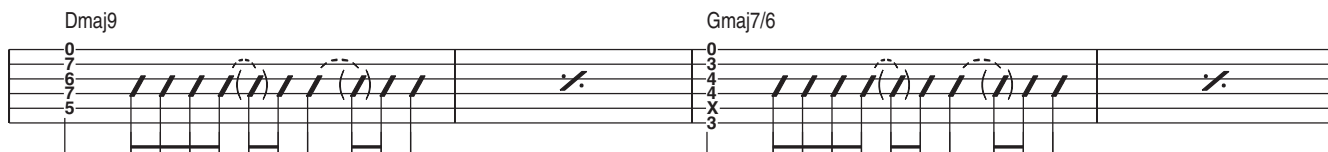


FIGURE 20 open-string common tones

♩ = 104  
E5  
(w/chorus effect)

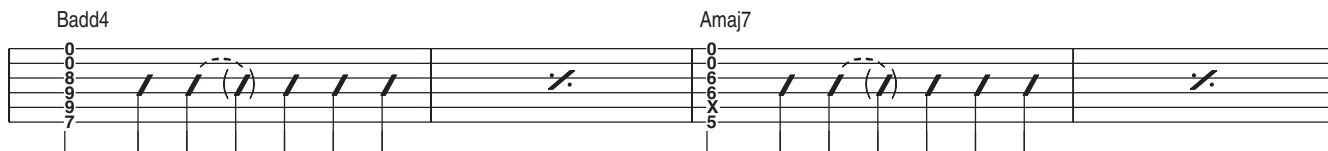
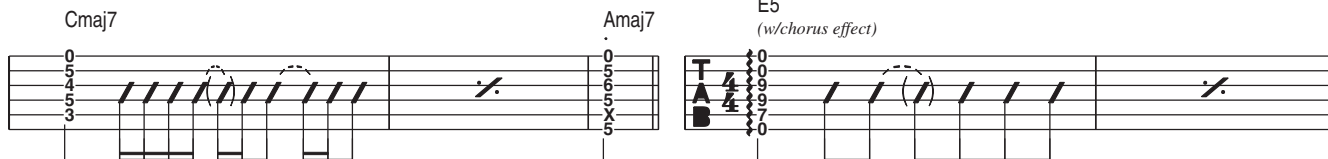
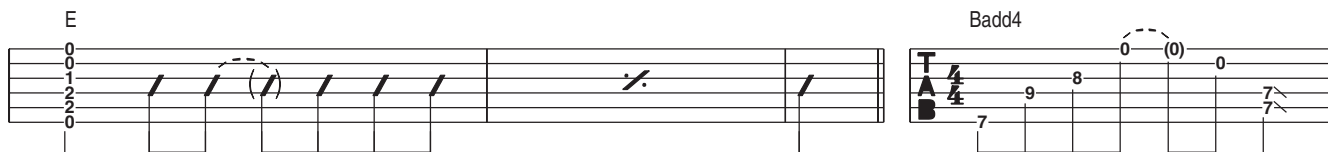


FIGURE 21 a la U2/Rush/Van Halen

♩ = 120  
Badd4







## How to write single-note riffs

FIGURE 22 E minor pentatonic scale, extended pattern

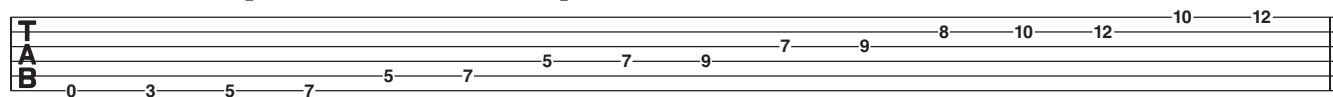


FIGURE 23 E minor pentatonic scale, extended pattern, in ascending four-note groups

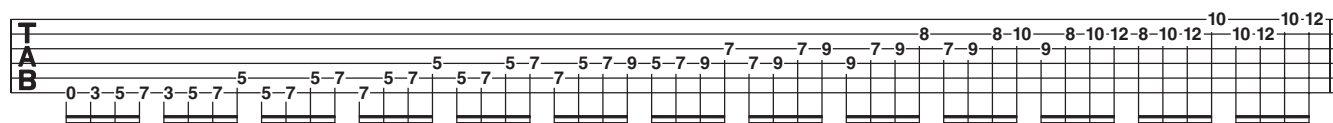


FIGURE 24 A minor pentatonic scale, extended pattern

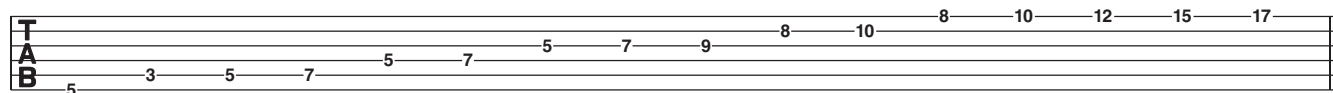


FIGURE 25a *a la* Led Zeppelin/Rage Against the Machine

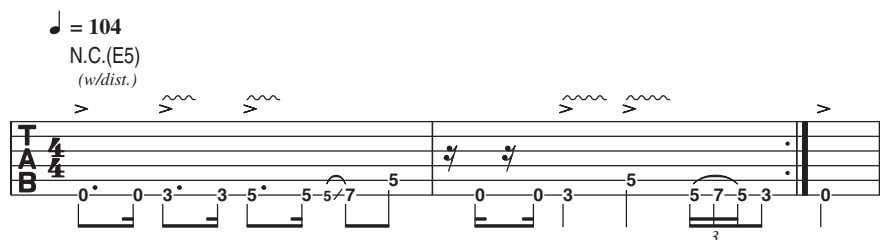
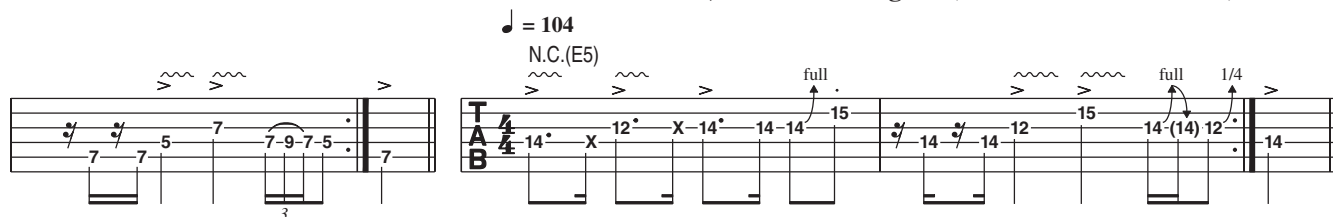


FIGURE 25b

same riff, octave higher



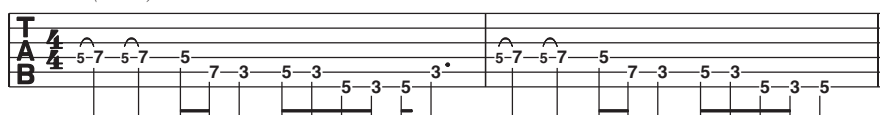
FIGURE 25c same riff, two octaves higher (*a la* Jimi Hendrix/SRV)





## Pedal Tones

♩ = 88  
N.C.(A)  
(w/dist.)



**♩ = 88**

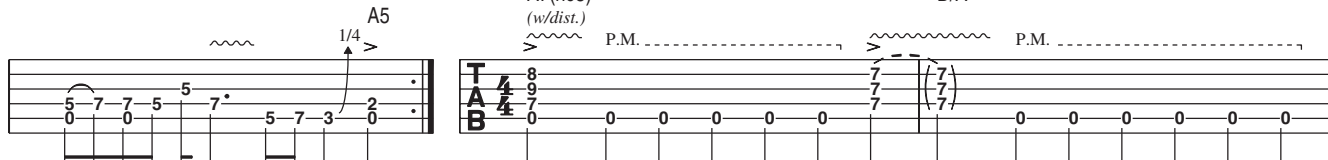
N.C.(A5)



**♩ = 120**

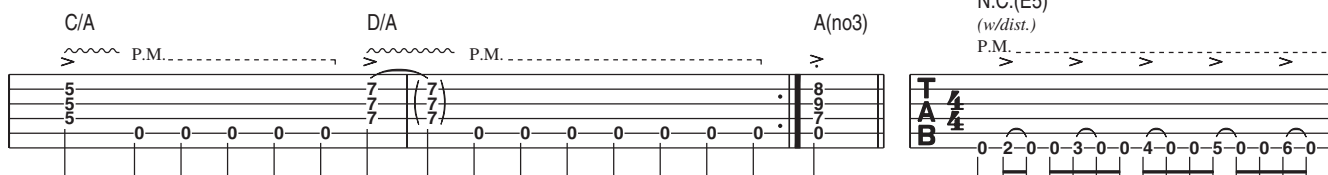
A7(no3)  
(w/dist.)

D/A



♩ = 138

N.C.(E5)  
(w/dist.)  
P.M. \_\_\_\_\_

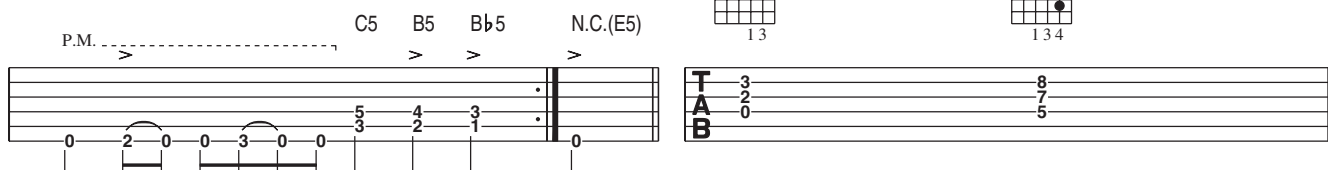


## Fourth-string-root Power Chords

D5

13

G5



♩ = 132

A5  
(w/dist.)

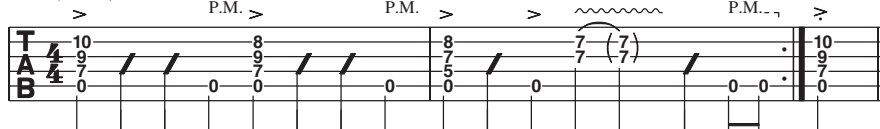
A7(no3)

G5/A

D/A

(play 3 times)

A5



**♩ = 160**

A5

P.M.

---

---

0

7

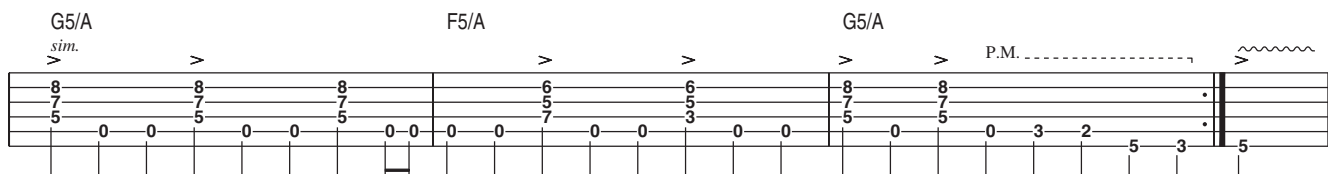
P.M.

---

---

A horizontal number line with a single tick mark labeled '0'.

7





## Soloing/Riffs/Scales

FIGURE 33

### string bending w/vibrato

w/finger vibrato:  
shake string  
w/finger joint

w/wrist vibrato:  
shake string  
w/stiff wrist

finger vibrato

wrist vibrato

finger vibrato

wrist vibrato

finger vibrato

wrist vibrato

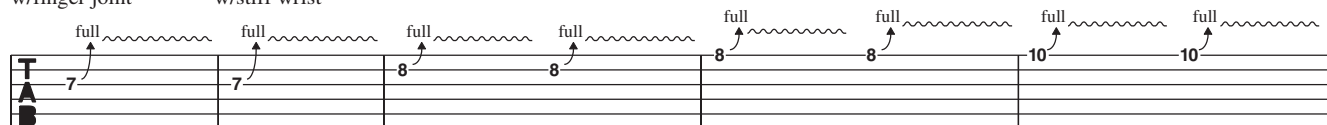
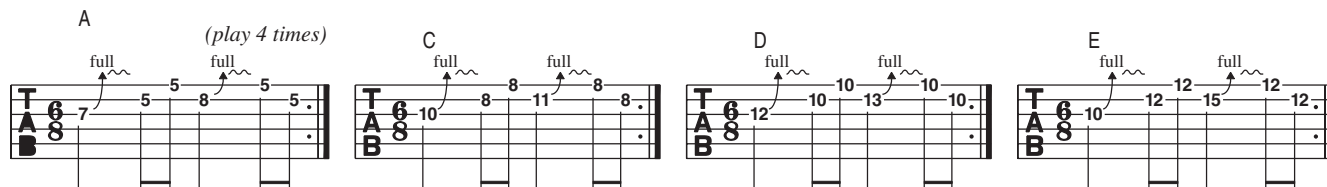


FIGURE 34 bending w/vibrato exercise



## Soloing Building Blocks

FIGURE 35a

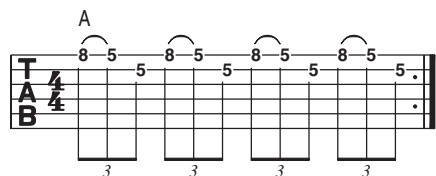


FIGURE 35b

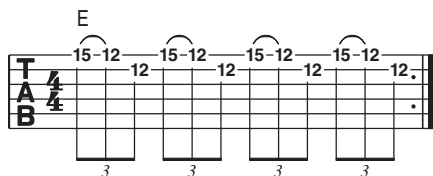


FIGURE 35c w/open strings

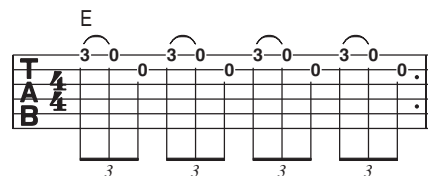


FIGURE 36a

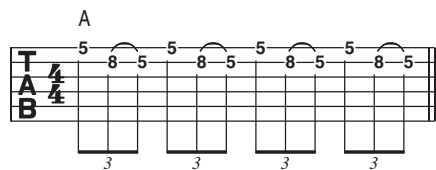


FIGURE 36b

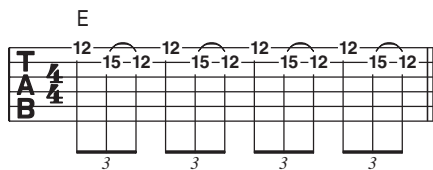


FIGURE 36c w/open strings

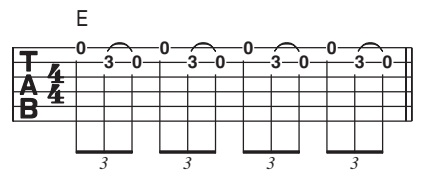


FIGURE 37a combining shapes

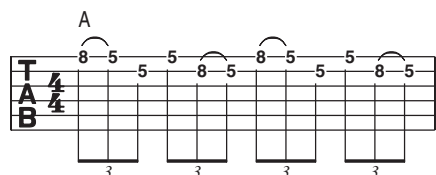


FIGURE 37b

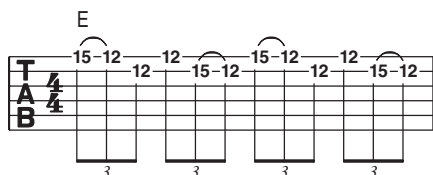
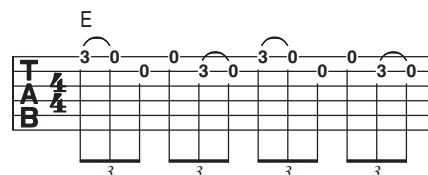


FIGURE 37c



## More Soloing Building Blocks

FIGURE 38a

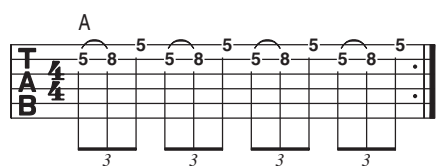


FIGURE 38b

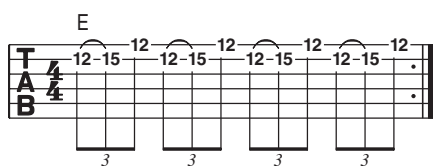
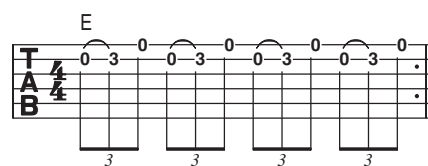


FIGURE 38c





## A Minor Pentatonic Scale in Three-note Groups

FIGURE 39a

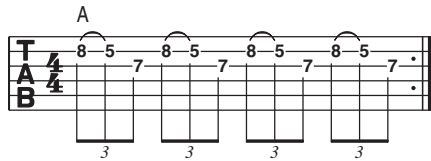


FIGURE 39b

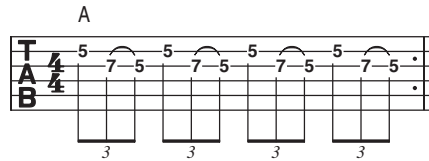


FIGURE 39c

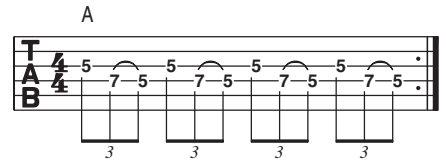


FIGURE 39d

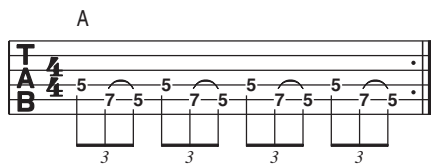
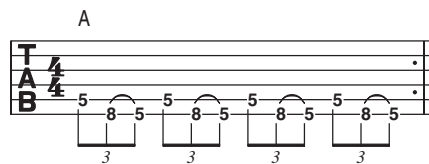


FIGURE 39e



## Essential Licks

FIGURE 40

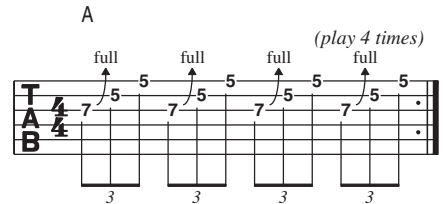


FIGURE 41

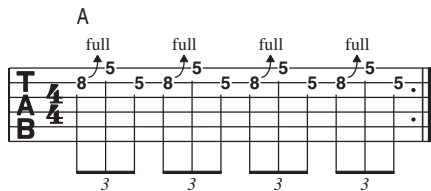


FIGURE 42

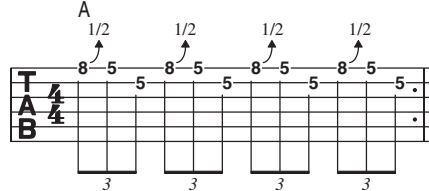
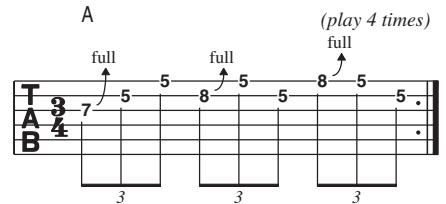


FIGURE 43 all three licks together



## Unison Bends

FIGURE 44 G and B strings FIGURE 45 unison bends w/vibrato on G string

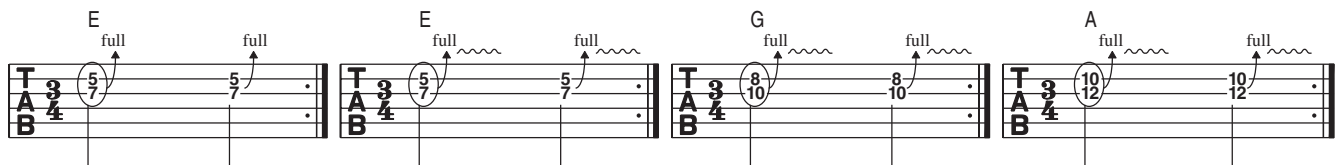
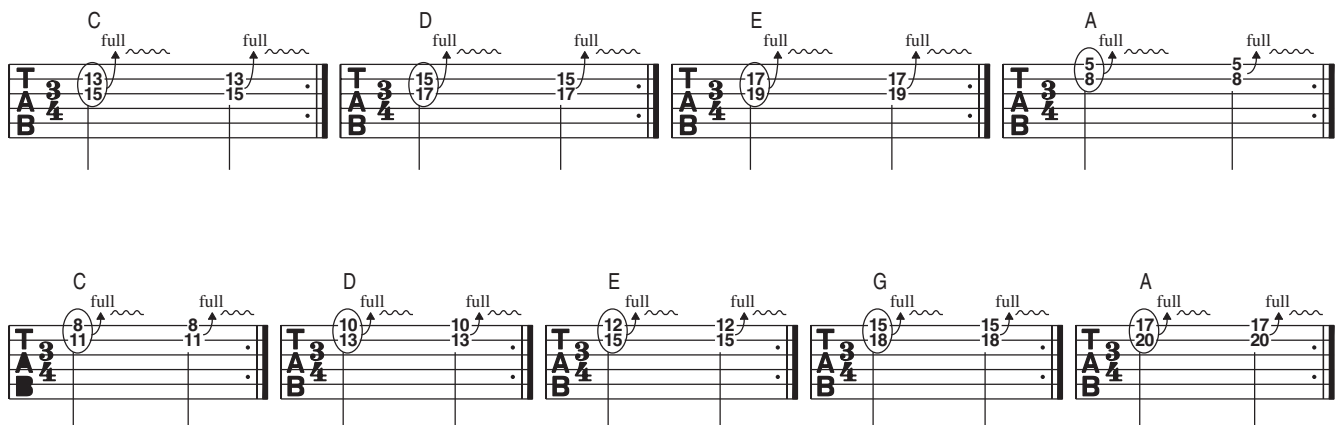


FIGURE 46 B and high E strings



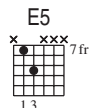


# ADVANCED RHYTHM GUITAR

## Power Chords: Putting the Fifth in the Bass

FIGURE 1

root-fifth



fifth in the bass

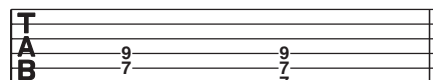
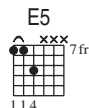


FIGURE 2 speed metal/progressive rock

♩ = 176

E5  
(w/heavy dist.)

D5

E5

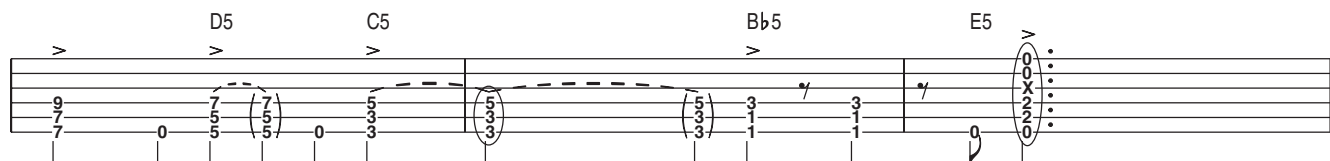
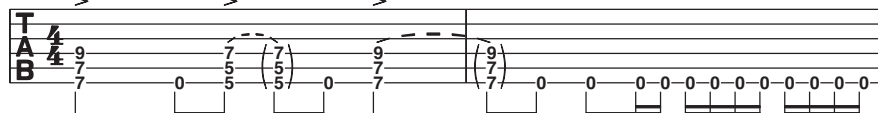


FIGURE 3 tremolo picking (trem. pick)

(alternate pick as quickly as possible)

gradually increase speed

P.M.

trem. pick

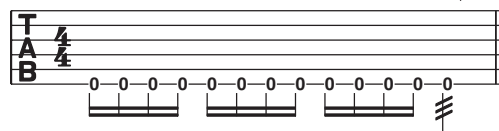


FIGURE 4 "Big" E5 chord

E5

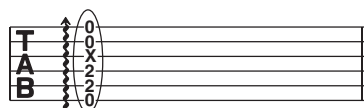


FIGURE 5 *a la* Pantera/Queens of the Stone Age

♩ = 144

A5  
w/heavy distortion  
P.M.



FIGURE 6 prog rock, *a la* Dream Theater

♩ = 152

A5  
w/heavy distortion

D5

A5

D5

Bb5

F

C5

G5

A5

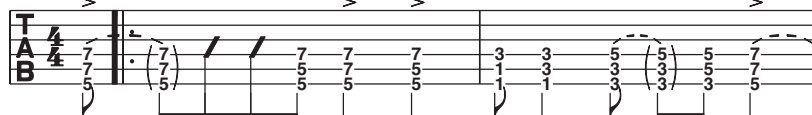


FIGURE 7

fifth in the bass

G5



G5



G5

D5

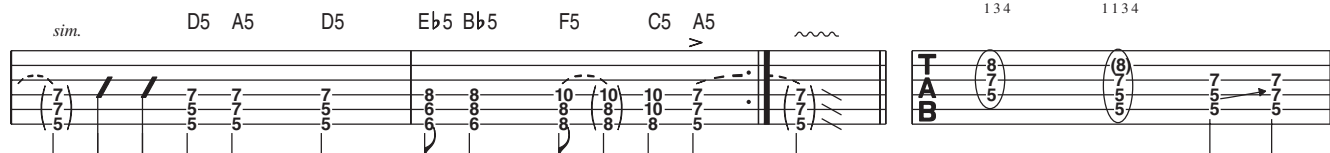


FIGURE 8 *a la* Black Sabbath

♩ = 138

E7#9

G5

D5

G5

D5

E7#9

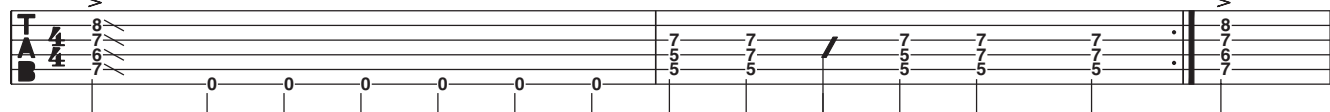




FIGURE 9 *a la* Metallica/Megadeth

♩ = 132

A5 E5 G5 D5 C5 B5 E5

## Octaves

FIGURE 10

E major scale (E F# G# A B C# D#) E octave shape

FIGURE 11 E minor pentatonic scale in octaves

FIGURE 12

♩ = 132

N.C.(E5)  
(w/dist.)

FIGURE 13 E Mixolydian mode in octaves

FIGURE 14 modern rock

♩ = 132

N.C. (E7)



## Suspended Chords: sus4, sus2

### suspended 4th

FIGURE 15 sixth-string root

**Esus4**  
  
 2 3 4

E A  
 1 ma2 ma3 4  
 (root)

TAB: 2 4 1 2 0 0 0 0

FIGURE 16 fifth-string root

**Asus4**  
  
 1 1 3

A D  
 1 ma2 ma3 4  
 (root)

TAB: 2 4 2 3 0 0 0 0

FIGURE 17 fourth-string root

**Dsus4**  
  
 1 3 4

D G  
 1 ma2 ma3 4  
 (root)

TAB: 3 5 2 3 3 2 0 0

FIGURE 18 psychedelic/alternative rock

♩ = 112

A Asus4 w/bar A Asus4 w/bar E Esus4 w/bar E Esus4 w/bar

let ring throughout

TAB: 2 2 2 3 (3)\* 2 2 2 3 (3)\* 1 2 2 2 (2)\* 1 2 2 2 (2)\*

D Dsus4 w/bar D Dsus4 w/bar A Asus4 w/bar

TAB: 2 3 2 3 (3)\* 2 3 2 3 (3)\* 2 2 2 3 (3)\*

FIGURE 19 classic/modern rock

♩ = 104

Dsus4 (w/dist.) D Asus4 A Esus4 E

(play 3 times)

TAB: 3 3 2 3 2 3 2 2 1 0 0 0 0 0 0 0

## Suspended 2nd

FIGURE 20 fifth-string root

**Asus2**  
  
 2 3

A B  
 1 ma2 ma3  
 (root)

TAB: 2 4 2 0 0 0 0 0

FIGURE 21 fourth-string root

**Dsus2**  
  
 1 3

D E  
 1 ma2 ma3  
 (root)

TAB: 3 5 2 0 0 0 0 0

FIGURE 22 sixth-string root

**Esus2**  
  
 1 4

E F#  
 1 ma2 ma3  
 (root)

TAB: 2 4 1 0 0 0 0 0



**FIGURE 23** *a la* the Police/the Pretenders/the Beatles/Jet

♩ = 120

Asus2 A Asus2 A Esus2 E Esus2 E Asus2

**FIGURE 24** new wave

♩ = 132

Asus2 A Asus2 A Esus2 E Esus2 E Asus2

P.M. throughout

**FIGURE 25** classic rock

♩ = 80

D Dsus2 D Dsus2 D Dsus4 D Dsus2 Csus2 Csus2#11 Csus2 Csus2#11 Cadd2 G5

Gmaj7 G6 Gmaj7 G5 Gmaj7 G6 D Dsus2 D Dsus4 D Dsus2 D

**FIGURE 26**

C Csus4 Csus2 F Fsus4 Fsus2

**FIGURE 27** country rock

♩ = 84

Csus2 C Csus2 Csus4 Csus2 C

## “Thumbed” Chords

**FIGURE 28**

A

T 3 2 1 1

T 5 6 7 5 Th

**FIGURE 29**

Asus4

T 3 4 1 1

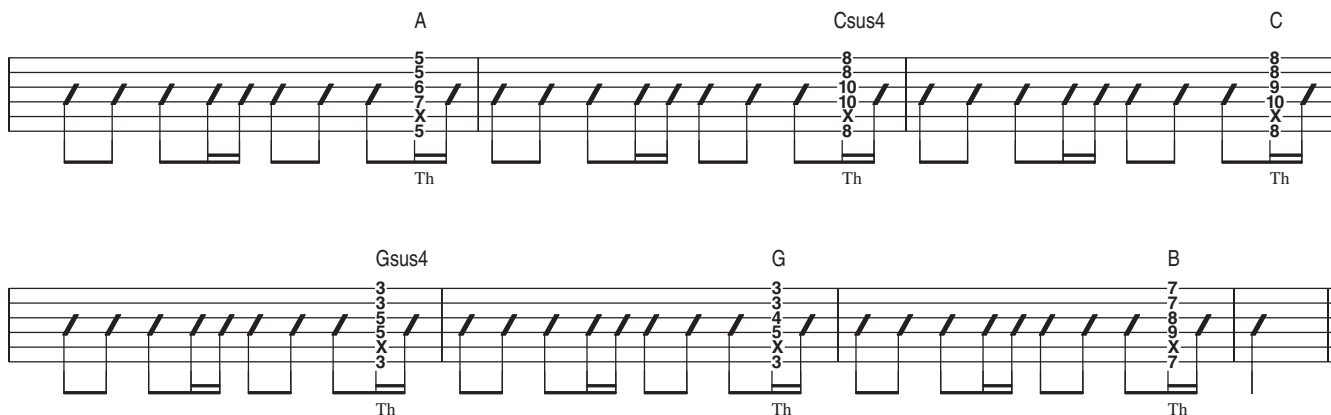
T 5 5 7 5 Th

**FIGURE 30** Sixties power pop

♩ = 152

Dsus4 D Asus4





## Chord Embellishment w/Thumbed Chords

FIGURE 31

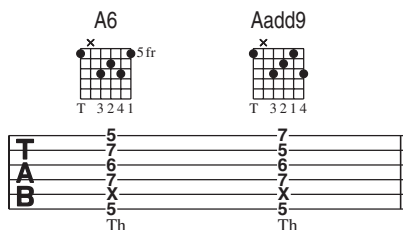


FIGURE 32 *a la* Jimi Hendrix

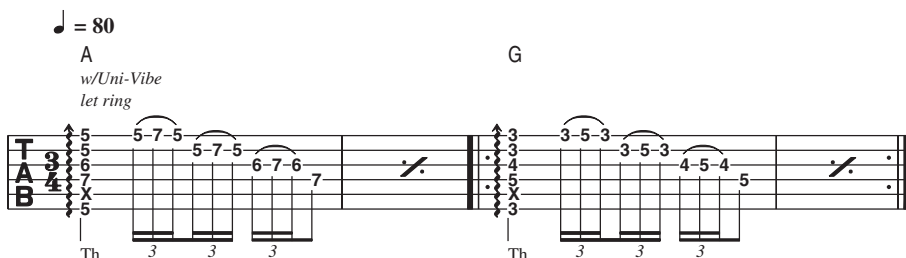


FIGURE 33 thumbed major-type chords

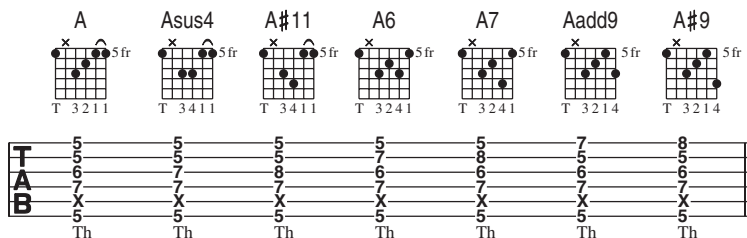


FIGURE 34 thumbed minor-type chords

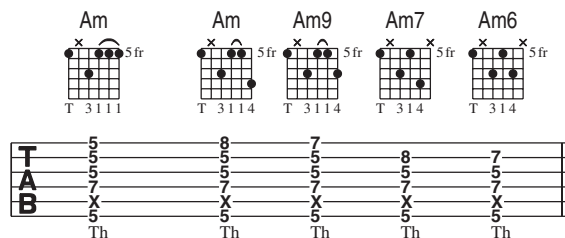


FIGURE 35 rock 'n' roll

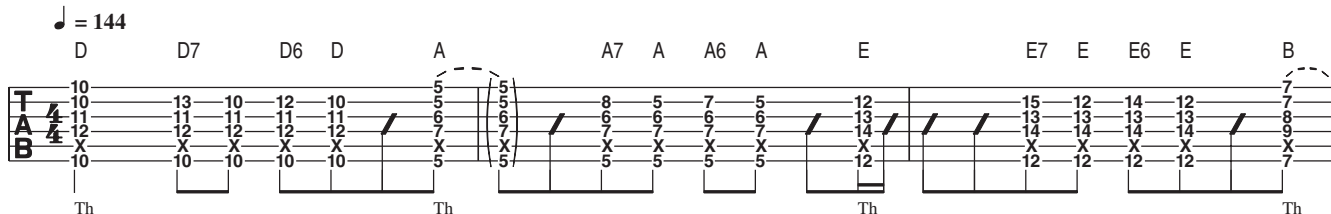
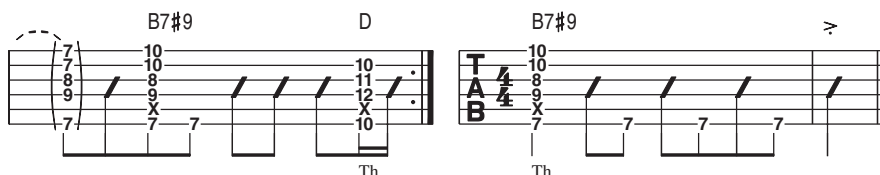
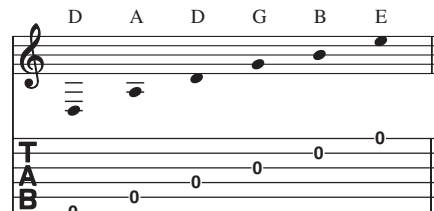


FIGURE 36



## Detuning

Drop-D: tune low E string down one whole step to D





**FIGURE 37 modern hard rock**

♩ = 126  
D5 F5 D5 F5 G5 A♭5 G5 F5 D5 F5 G5 F5  
(w/heavy dist.)

**FIGURE 38 a la Zakk Wylde/Rage Against the Machine**

♩ = 88  
N.C.(D)  
(w/heavy dist.)

**FIGURE 39 sus2 chord form in Drop-D tuning**

G5 Gsus2  
5 fr 5 fr

**FIGURE 40 a la Killswitch Engage/Mudvayne**

♩ = 120  
Csus2 C5 B♭sus2 B♭ G5 Gsus2 G5 Fsus2 F E♭5  
(w/heavy dist.)

**FIGURE 41 heavy single-note riffs**

♩ = 104  
N.C.(D5)

**FIGURE 42 fast speed metal**

♩ = 200  
N.C.(D5)  
P.M.

**“Drop-C” tuning  
(drop-D down one whole step)**

C G C F A D

**FIGURE 43 a la Ozzy Osbourne/Zakk Wylde/Pantera**

♩ = 116  
\*D5 F D5 F5 G5 A♭5 G5 F5 D5 F5 G5 F5  
(w/heavy dist.)

\*All notes and chords sound one whole step lower than written (key of C).



## Palm Muting

FIGURE 44 *a la* Alice in Chains

♩ = 144

\*D5 E♭5 E5 F5 F♯5 G5  
(play 4 times)

P.M. throughout

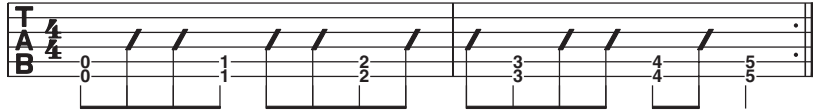
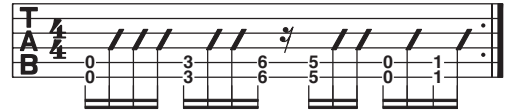


FIGURE 45 speed/thrash metal

♩ = 144

\*D5 F5 A♭5 G5 D5 E♭5

P.M. throughout



## Soloing/Riffs/Scales

### Articulation exercises: pull-offs/hammer-ons

*Gradually increase speed for all examples*

#### Pull-offs (descending)

FIGURE 46a

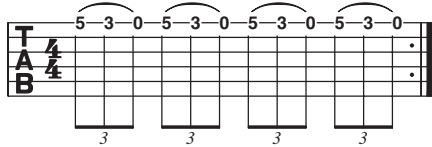


FIGURE 46b

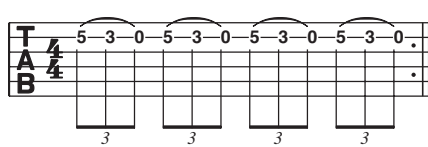


FIGURE 46c

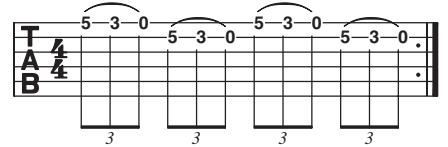


FIGURE 46d

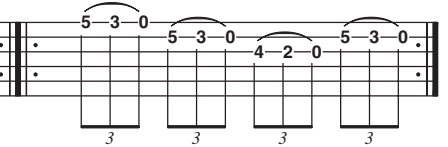
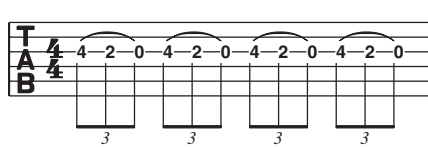
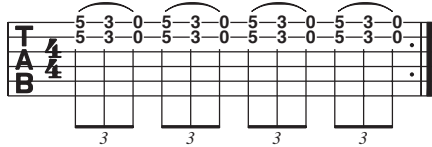


FIGURE 46e

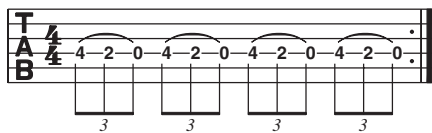


FIGURE 46f

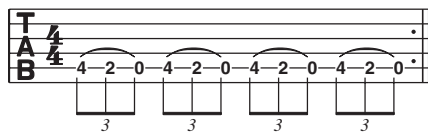
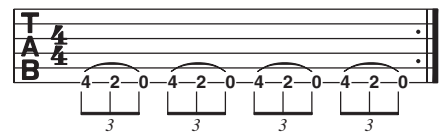


FIGURE 46g



## Hammer-ons

FIGURE 47a

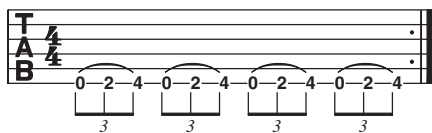


FIGURE 47b

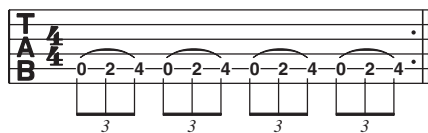


FIGURE 47c

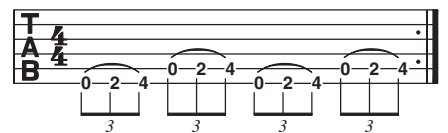


FIGURE 47d

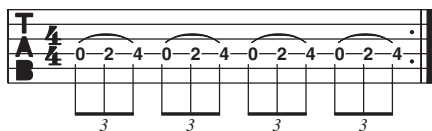


FIGURE 47e

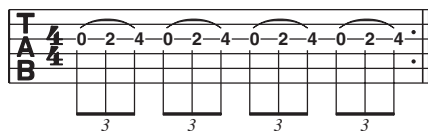


FIGURE 47f

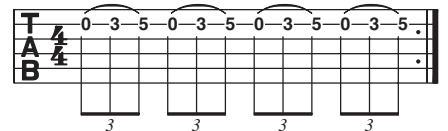
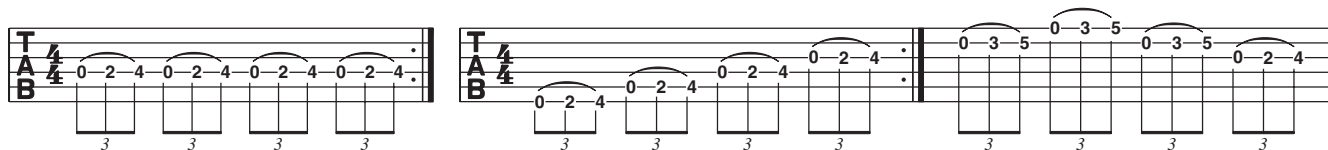




FIGURE 47g



## Hammer-ons and Pull-offs together

*Gradually increase speed for all examples*

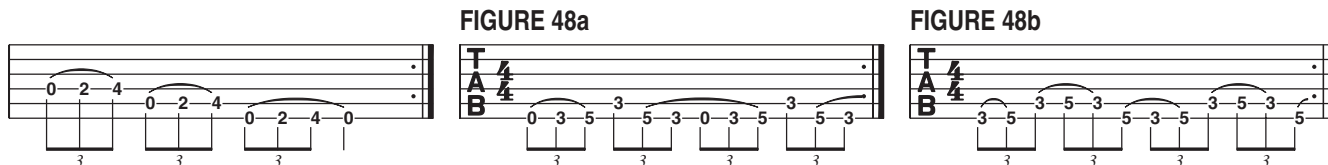


FIGURE 48c

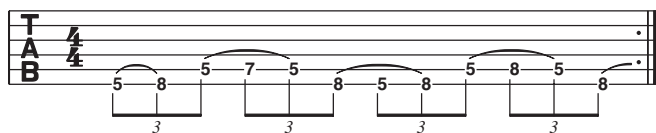


FIGURE 48d

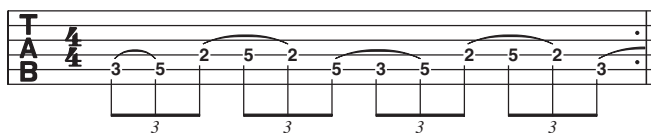
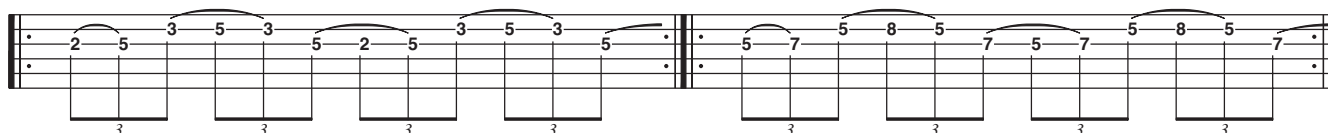
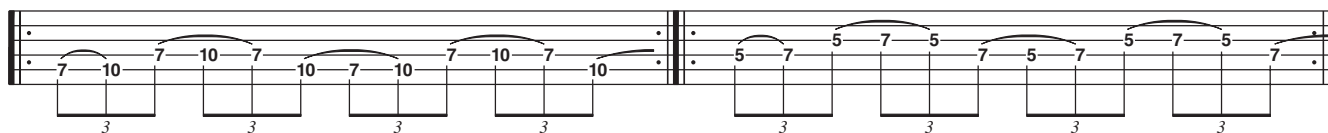
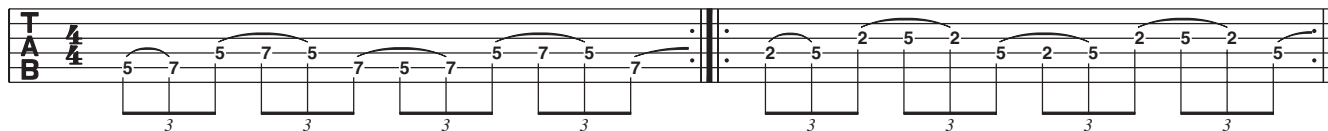
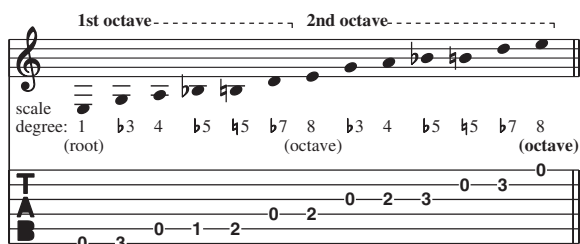


FIGURE 48e

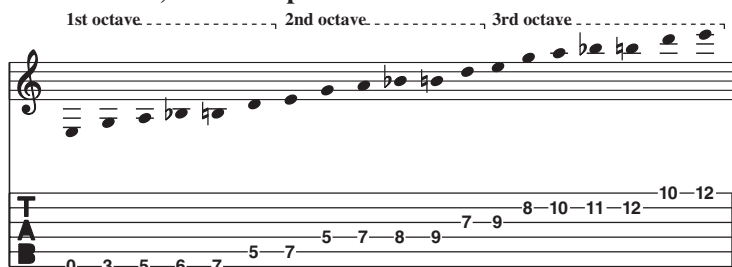


## The Blues Scale

FIGURE 49 E blues scale (E G A B $\flat$  B D)



E blues scale, extended pattern





**FIGURE 50** A blues scale (A C D E $\flat$  E G)

### A blues scale, extended pattern

The image displays the musical notation and guitar tablature for the song "The Sound of Silence" by Simon & Garfunkel. The musical notation is written on a single staff with a treble clef, showing the melody of the song. The guitar tablature is written on a six-line staff, with fret numbers (1-17) indicating the finger positions for the guitar. The tablature is written in a way that corresponds to the musical notation, showing the fret numbers for each note. The song is in the key of D major and 4/4 time. The guitar part is a simple arpeggiated pattern that follows the melody of the song.

**ascending three-note groups (play descending also)**

**ascending three-note groups (play descending also)**

**FIGURE 53**

A *full* (play 4 times)

The 'A' section is a 4-measure phrase. The first measure contains a whole note G4 (labeled 'full') and a half note G4. The second measure contains a half note G4 and a half note F#4. The third measure contains a half note E4 and a half note D4. The fourth measure contains a half note C4 and a half note B3. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The section is repeated 4 times.

**FIGURE 56** *a la* Jimi Hendrix

♩ = 92  
A

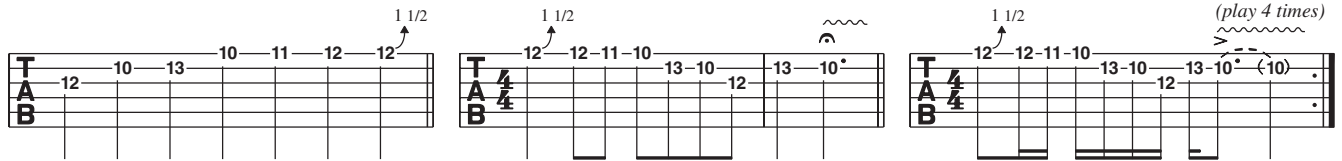
full 1/2

(play 3 times)

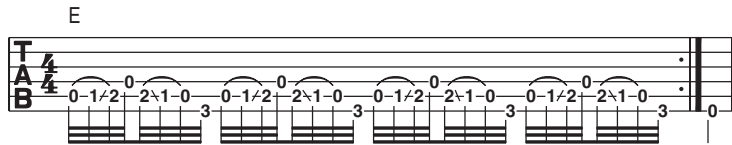
1/2



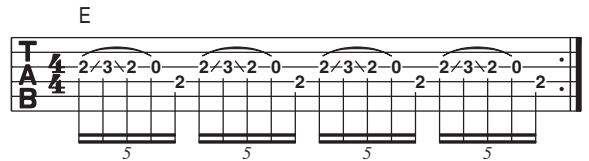
**FIGURE 57** the “B.B box”  
A blues scale, 10th position



**FIGURE 58** *a la* Stevie Ray Vaughan

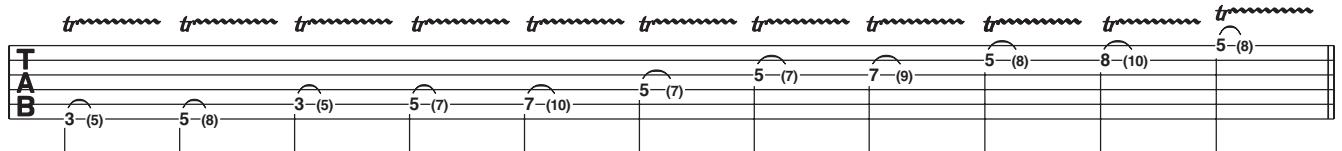


**FIGURE 59** *a la* SRV



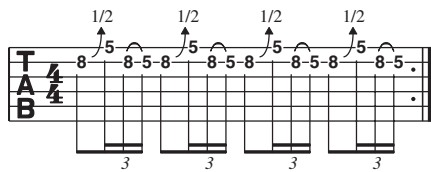
## Trills

**FIGURE 60** A minor pentatonic

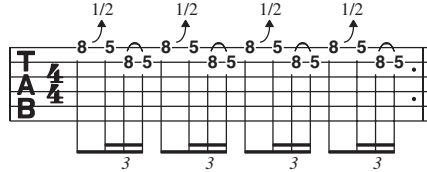


## More Essential Licks

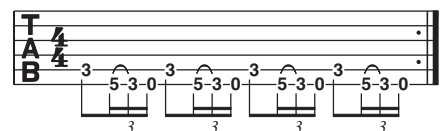
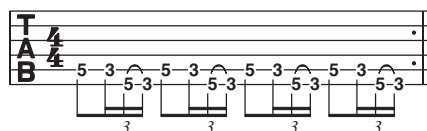
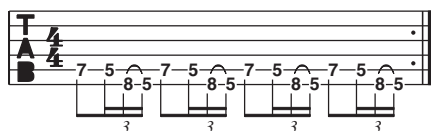
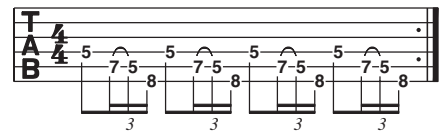
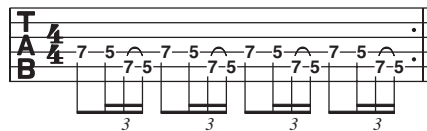
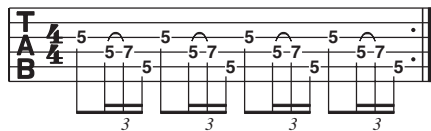
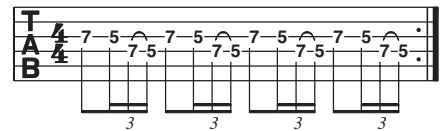
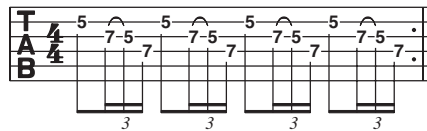
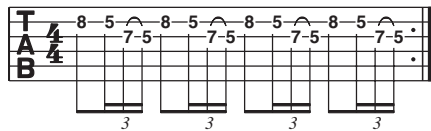
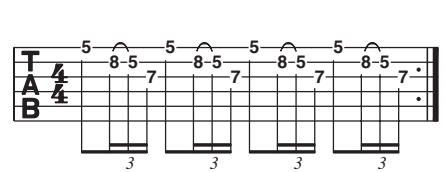
**FIGURE 61**



**FIGURE 62**



**FIGURE 63**





# Harmonics

## Natural Harmonics (N.H.)

FIGURE 64

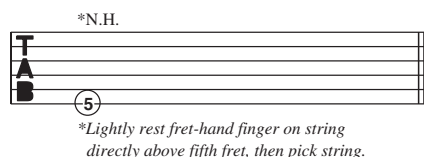


FIGURE 65

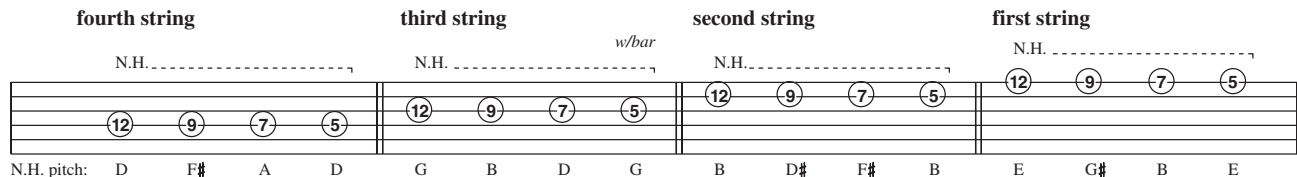
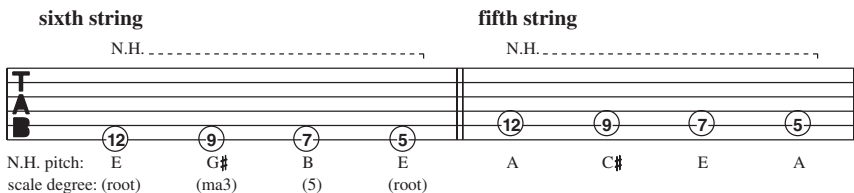


FIGURE 66 sixth string

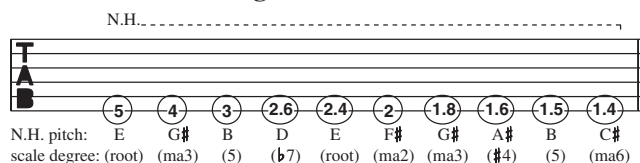


FIGURE 67a fifth string

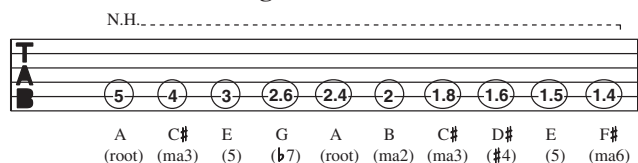


FIGURE 67b fourth string

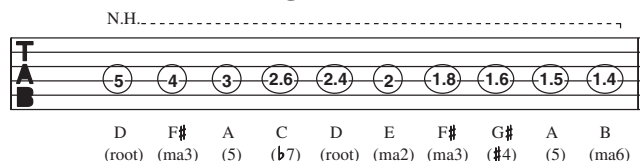


FIGURE 67c third string

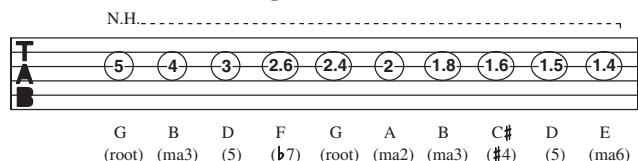


FIGURE 67d second string

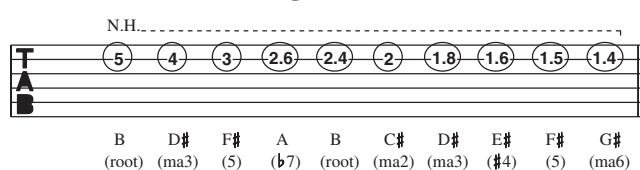


FIGURE 67e first string

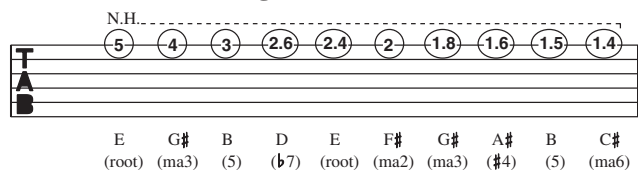


FIGURE 68 riffs w/natural harmonics

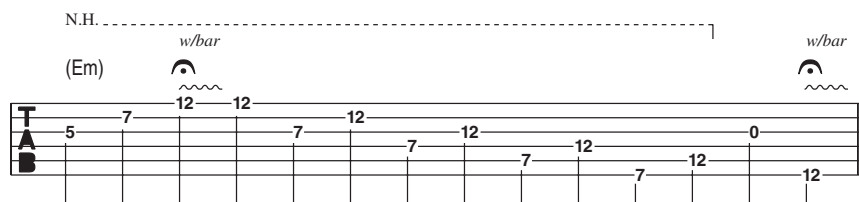
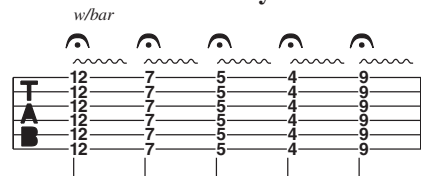


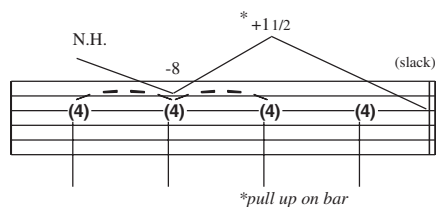
FIGURE 69 natural harmonics w/whammy bar





# Artificial “Pinch” and “Touch” Harmonics

FIGURE 70



## touch harmonic

## pinch harmonic

\*T.H. ----- \*\*P.H. -----

T.A.B. 5 (34.4) — 5 (34) — 5 (33) — 5 (29) — 5 (24) 5 (34.4) — 5 (34) — 5 (33) — 5 (29) — 5 (24)

T.H. pitch: G E C# A E \*\*graze string w/thumb of picking hand (while using a pick) directly over theoretical fret location indicated in parentheses.

scale degree: (b7) (5) (ma3) (root) (5)

\*While fretting A, 6th stg./5th fret, pick string w/thumb while lightly touching it w/index finger above theoretical fret location indicated in parentheses.

FIGURE 71 pinch harmonics

fifth string P.H. -----

fourth string P.H. -----

third string P.H. -----

T.A.B. 2 (36.4) — 7 (36) — 7 (35) — 7 (31) — 7 (26) 2 (36.4) — 7 (36) — 7 (35) — 7 (31) — 7 (26) 9 (38.4) — 9 (38) — 9 (37) — 9 (33) — 9 (28)

# Fretboard Tapping

Gradually increase speed for each example

FIGURE 72

second string P.H. -----

first string P.H. -----

Em (7) 0 3 7 0 3 7 0 3 7 0 3 7

T.A.B. 10 (39.4) — 10 (39) — 10 (38) — 10 (34) — 10 (30) 12 (41.4) — 12 (41) — 12 (40) — 12 (36) — 12 (32)

\*silent tap

FIGURE 73

Em T 7 0 3 0 7 0 3 0 7 0 3 0 7 0 3 0

T.A.B. 7 0 3 0 7 0 3 0 7 0 3 0 7 0 3 0

FIGURE 74

Em T (7) 0 3 5 7 0 3 5 7 0 3 5 7 0 3 5 7

T.A.B. 7 0 3 5 7 0 3 5 7 0 3 5 7 0 3 5 7

FIGURE 75

Em T (7) 0 3 5 7 5 3 0 3 5 7 5 3 0 3 5 7 5 3 0 3 5 7 5 3

T.A.B. 7 0 3 5 7 5 3 0 3 5 7 5 3 0 3 5 7 5 3 0 3 5 7 5 3

FIGURE 76

Em T (10) 0 5 7 10 7 5 0 5 7 10 7 5 0 5 7 10 7 5 0 5 7 10 7 5

T.A.B. 10 0 5 7 10 7 5 0 5 7 10 7 5 0 5 7 10 7 5 0 5 7 10 7 5

FIGURE 77

Em T (12) 0 7 10 12 7 10 0 7 10 12 7 10 0 7 10 12 7 10

T.A.B. 12 0 7 10 12 7 10 0 7 10 12 7 10 0 7 10 12 7 10

FIGURE 78

Am T 10 5 8 10 5 8 10 5 8 10 5 8 10 5 8 10 5 8

T.A.B. 10 5 8 10 5 8 10 5 8 10 5 8 10 5 8 10 5 8



The diagram illustrates a sequence of 16 steps: 4-7-12-4-7-12-4-7-12-4-7-12-4-7-12-4-7-1. Above each step is a 'T' label. Below the sequence are four groups of three horizontal lines, each labeled '6' below it.

The diagram illustrates a sequence of nodes: 3, 6, 12, 3, 6, 12, 3, 6, 12, 3, 6, 12. Arcs labeled 'T' connect the nodes in pairs: (3,6), (6,12), (12,3), (3,6), (6,12), (12,3), (3,6), (6,12), (12,3), (3,6), (6,12), (12,3). Below the sequence, there are four groups of three nodes each, each labeled 'b'.

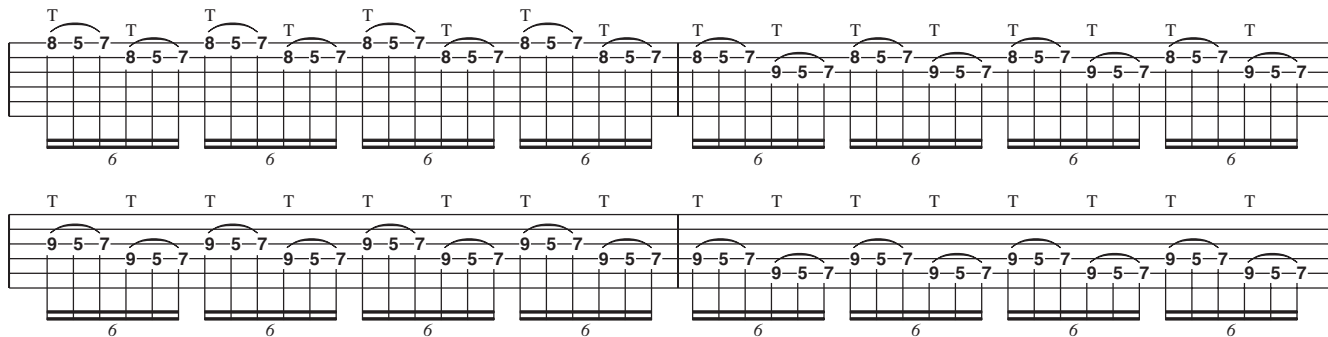
**FIGURE 81**

(A)

[illegible]

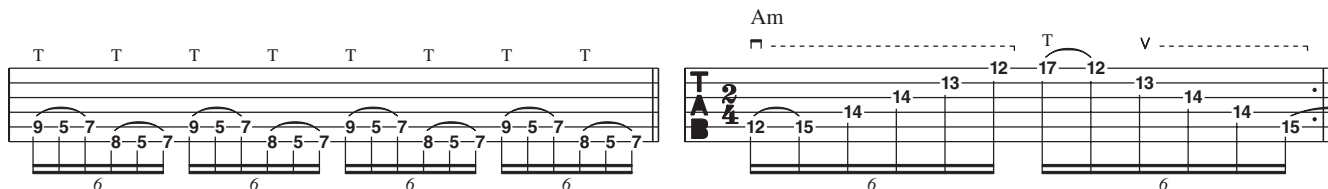


**FIGURE 83 A Dorian mode (A B C D E F# G)**



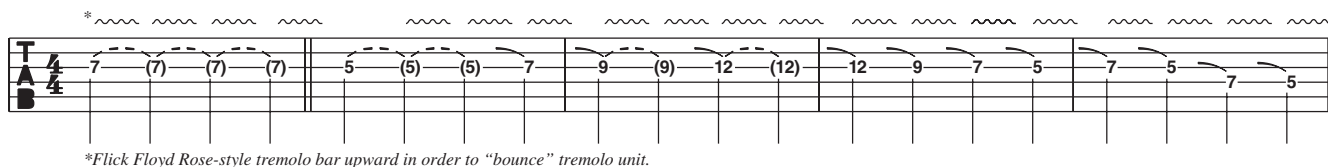
## Sweep Picking

**FIGURE 84**



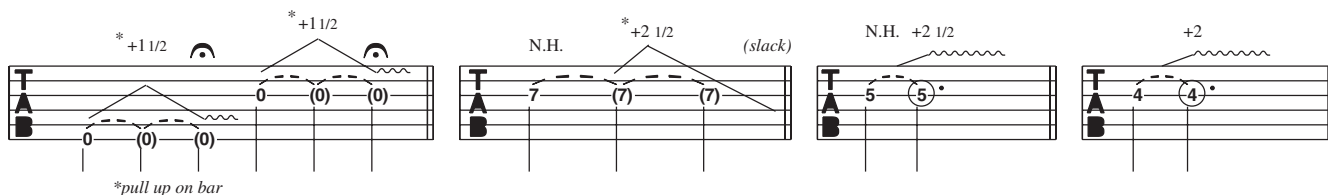
## Whammy Bar

**FIGURE 85 “Boinging”**



\*Flick Floyd Rose-style tremolo bar upward in order to “bounce” tremolo unit.

**FIGURE 86 raising the pitch w/bar**



\*pull up on bar

**FIGURER 87 hammered “scoops”/“dips”**

A minor pentatonic

